ARETIN:

OR, A

DIALOGUE

ON

PAINTING.

From the ITALIAN of

LODOVICO DOLCE.

GLASGOW:

Printed for ROBERT URIE. MDCCCLXX.

TO THE

KING.

SIR,

THE patronage of the Liberal Arts has ever been eſteemed worthy the attention of the greateſt Sovereigns. Under their auſpices they have attained the higheſt perfection, and have added to the crown a new and brilliant luſtre. The ſmiles of Kings,

like the benign rays of the ſun, bring to perfection every object which partakes of their influence.

THE patronage ſo liberally extended to the Arts by Your Majeſty, by the inſtitution of the Incorporated Society of Artiſts, and in the endowment of a Royal Academy; and the elegant manufacture founded by your Royal Conſort, with equal honour to her taſte and humanity; encourage us to hope, they will in this kingdom rival thoſe of Italy. The Genius of England points out Your Majeſty to be the Monarch of an happy, free, and enlightened nation—the Patron of Arts and Learning—the Father of your Country; and intimates to us with pleaſure, that

when future ages contemplate the epochas of Pericles, of Auguſtus, of Leo, and Louis, they will add, as worthy of equal honor, that of GEORGE THE THIRD.

I have the happineſs of being

Your MAJESTY's moſt obedient,

and dutiful ſubject and ſervant,

The TRANSLATOR.

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PREFACE.

LODOVICO DOLCE, the author of the following work, ranked high among the Literati of the age of Clement the Seventh, was intimately connected with ſeveral of the moſt celebrated perſons of his time, and eſteemed by them and his contemporaries in general for his learning and taſte *. He tranſlated into his native language ſeveral of the moſt celebrated writings of antiquity; particularly thoſe of Euripides, of Horace, and of Cicero; and alſo publiſhed ſeveral original works, in which

* "At the firſt performance of his tragedy of Marianna, the theatre was ſo much crouded, that the players could not proceed."

Vid. Baretti, Ital. Libr.

he approved himſelf a man of extenſive knowlege, an able critic, and an accompliſhed gentleman. No one, it is probable, among his numerous productions, is more perfect in its kind than his Dialogue on Painting; as he is ſaid by thoſe who pretend to know his hiſtory, and it is (I believe) generally accepted in his own country, that in it he had not only his own genius and abilities to conſult, but had alſo the thoughts which Raphael had committed to writing upon the ſubject put into his hands to diſpoſe and methodize; ſo that the preceptive part of the work may be ſuppoſed to be, in a great meaſure, the reſult of the knowlege of an artiſt whom his works teſtify to have been fully and intimately acquainted with every ſecret of his profeſſion. It is highly probable that Aretin (who mentions Dolce * in the Dia-

* "Lodovico Dolce (ſays Zeno) could not have choſe a properer perſon to entitle it than Aretin, who was very

logue as his friend, and who was univerſally eſteemed one of the moſt perfect connoiſſeurs of his age) aſſiſted him in the compilation of it.—Dolce would ſcarcely preſume to publiſh a work in which a man of his eminence (eſpecially one ſo terrible to his enemies,) and with whom he was connected by private friendſhip, was made the principal ſpeaker without his conſent and approbation.—Aretin, on the other hand, we may reaſonably ſuppoſe, would not ſuffer his name to be uſed ſo freely, unleſs the ſentiments it was made to authoriſe, were ſuch as himſelf would chuſe to

ſkilled in the art of drawing. The beſt profeſſors of his time valued much Aretino for it. Giorgio Vaſari had ſuch an eſteem for him, that in his paintings in the Ducal palace at Florence he painted him near Bembo and Arioſto. Sebaſtiano, of Venice, known under the name of Fra Baſtian del Piombo, Raphael d' Urbino, the engraver Leone d' Arezzo, and the architect Serlius, were amongſt his admirers. But his moſt intimate friend among this ſort of people, was the renowned Titian."

Baretti Ital. Libr.

adopt. The work itſelf is, indeed, worthy of theſe great names. The precepts are clear, full, and judicious, delivered in the moſt * perſpicuous manner poſſible. At the ſame time that no material part of the art is left undiſcuſſed, nothing is admitted either impertinent or ſuperfluous. The compariſon drawn between the merits of Raphael and Michael Angelo, is dictated by the moſt profound judgment, united with the moſt unbiaſſed mind. The characters of other artiſts are ſhort, and ſtrongly marked. The account of Titian and his works is entertaining. Throughout the whole we find the author learned, polite, ſenſible, and judicious. A work of this nature, it was thought, could not but be peculiarly uſeful to every ſtudent in painting, and ac-

* Carlo Maratti being aſked by ſome of his friends how he obtained that perſpicuity for which he was remarkable, in ſpeaking of his art, replied, "By ſtudying Dolce."

ceptable to every gentleman who is deſirous of attaining a competent knowlege of the art, as it will enable him to diſtinguiſh the peculiar beauties and defects of a picture or maſter: that the man of letters would be pleaſed with obſerving the ſtrict connexion of the polite arts with each other, pointed out with preciſion and elegance, and the precepts belonging to one ſhewn to be applicable to the other: that it would be agreeable to them all to ſee the opinion the connoiſſeurs of their own age had of thoſe artiſts, who are now become the ſtandards of pictureſque merit. Theſe, together with the ſcarcity of the * original work, were eſteemed ſufficient mo-

* Firſt publiſhed at Venice. —— Dolce was born anno 1508, and died anno 1568. The following table ſhews how long he was contemporary with the principal artiſts, etc. of his time.

Popes. Julius IId's pontificate began 1503, Leo X. 1513, Adrian VI. 1521, Clement VII. 1523, Paul III. 1534, Julius III. 1549, Marcellus II. 1555, Pius IV. 1559.

tives for preſenting Dolce to the public in an Engliſh dreſs; more eſpecially at this time, when after ſeveral attempts to eſtabliſh the arts of painting and ſculpture in this kingdom, we at length have a fair proſpect of their ſettling among us. Two * flouriſhing Societies have been formed for effecting this purpoſe, under the patronage of our moſt excellent Sovereign; and the merits of ſeveral artiſts belonging to each of them, give us hopes that the Idea of an Engliſh School is not ſo abſurd as ſome writers, proud of what they eſteem a more favourable climate, have repreſented it. We ſee a

—Artiſts.—M. Angelo, born 1474, died 1564. Titian, born 1477, died 1576. Raphael, born 1482, died 1520. —Literati.—Aretin, born 1496, died 1556. Arioſto, died 1523. Bembo, born 147c, died 1547. Taſſo, born 1544, died 1595. Sannazaro, born 1458, died 1530. Navagero, born 1483, died 1539.

* The Society of Artiſts of Great Britain, incorporated by his Majeſty's charter, Jan. 26, in the 5th year of his preſent Majeſty's reign; and the Royal Academy, inſtituted anno 1769.

noble ſpirit of emulation among our own artiſts, from which, and the liberal encouragement thoſe of the greateſt merit among them have received, we have a favourable proſpect that this kingdom, already celebrated for its ſuperiority in arms, will not be leſs ſo for the arts.

If we conſider the ſtate in which they are at preſent in the ſeveral countries where they formerly flouriſhed, we ſhall find them not inferior in our own to any. They have totally deſerted Greece, for a long time their favorite abode, and are ſo far degenerated in Italy, (where they revived in the pontificates of Julius II. Leo X. and Clement VII. after having lain in oblivion above one thouſand years) that we hear of very few celebrated painters there, and of NONE to rank with the old maſters, ſince the death of Carlo Maratti and Sebaſtiano Conca.

France, the ſucceſſor of Italy, finds her glories fading very faſt. The en-

couragement the Arts received under Louis XIV. enabled them, for a time, to hold up their heads; but the national character of the people, and the nature of the government, would not permit any long train of ſucceſs. If we may be allowed to judge by the exhibition at the Louvre, this laſt ſummer, (1769) they are indeed at a very low ebb. Although they have only one exhibition in two years, and the artiſts are not divided into ſeveral diſtinct bodies, as they are here, it requires no heſitation to ſay, that the pictures *neither* equalled in number, or merit, our annual exhibitions. Amongſt them I do not remember one hiſtorical ſubject at all remarkable; and indeed an * author, who profeſſedly writes their panegyric, is obliged to a-

* Réfléxions ſur quelques Morceaux de Peinture, etc. expoſés au Salon du Louvre, pendant le cours de mois d' Août et de Septembre, 1769, par M. Pingeron, Cap. d' Artillerie, et Ingénieur au ſervice de Pologne.

pologize for the deficiency, from circumſtances that only ſhew the taſte of individuals to be at as low an ebb as the merit of the artiſts. He ſeems to have no idea of any hiſtorical pictures but ſuch as are as large as Michael Angelo's Laſt Judgment, Raphael and Julio Romano's Battles, and other ſtupendous works in the palaces and churches of Italy. Notwithſtanding this may in general be true, yet ſeveral Engliſh artiſts have in our laſt and other late exhibitions, made it evident, that ſome of the principal merits of hiſtorical painting (in particular deſign and compoſition) may be comprized in the ſpace of a cabinet picture *. Altho' I wiſh to avoid mentioning living artiſts by name, that I may not give

" So compleat is the power of aſſociation, that a ſkilful painter can expreſs any degree of ſublimity in the ſmalleſt as well as in the largeſt compaſs. It appears in the miniatures of Julio Clovio, as really as in the paintings of Titian, or Michael Angelo."

Gerard on Taſte, p. 22.

umbrage to any, yet, leſt thoſe who have not ſeen our exhibitions ſhould eſteem this only to proceed from partiality, and a deſire of making the ſtate of the Arts here to appear other than it really is, I cannot help producing as inſtances, the Regulus, Jacob bleſſing Joſeph's children, Cleombrotus, etc. of Mr. Weſt; an artiſt, whoſe works would have done honour to Rome, even in the time of Raphael and Titian. The appeal might ſafely be lain with any perſon of taſte and judgment, whether theſe and many other of our modern works do not fully prove this aſſertion.

As to other ſubjects which Mr. Pingeron calls " de genre *", we agree with him they have ſeveral artiſts who have a conſiderable ſhare of merit. Among theſe we reckon M. Vernet's Sailors, M. Lautherbourg's Sea-ſcapes, M.

* The French underſtand by this term, all the inferior ſpecies of painting, as landſcape, portrait, ſtill-life, etc.

Greuze, the two Meſſrs. Vanloo, and M. Dupleſſis's Portraits; but at the ſame time, we think them in general equalled, perhaps ſurpaſſed by ſeveral of the productions of our own artiſts. M. Chardin's allegorical picture of the Attributes of the Arts had, in our opinion, great merit; but allegorical painting can never acquire to the artiſt the higheſt degree of commendation. The fruit, flowers, and ſtill-life, were extremely inferior to the productions of our beſt artiſts in thoſe ſubjects.

As ſculpture and engraving are not the ſubject of the following Work, nothing will be ſaid here of their preſent ſtate in France; but this account of the exhibition will be cloſed by mentioning the PORTRAITS of the preſent KING and late QUEEN in TAPESTRY, done at the Gobelins, after Meſſrs. Vanloo and Nattier's Portraits. We readily acknowlege this manufacture to excel any TA-

PESTRY that ever was executed. The two portraits already mentioned, and the whole length of his majeſty, which was lately ſhewn at the Gobelins, and was preſented to the king of Denmark, during his ſtay at Paris, are really fine: ſtill it muſt be allowed, that fruit and flowers are more proper ſubjects for this manufacture than portraits. And in theſe, the Engliſh nation has a proſpect of exhibiting a work, which by the beſt judgment we can form of it, from what is already executed, will, for delicacy of materials, elegance of deſign, and beauty of execution, far exceed any thing that has hitherto been done in any nation. The lovers of the Arts who have ſeen this work, muſt know we mean the elegant chef d'œuvre of the Arts, embroidering, under the patronage of our moſt amiable Queen, from the deſigns, and under the ſuperintendence of a Lady already ſufficiently known

for the excellence and ſuperiority of her genius and taſte.

Having paid this juſt tribute to the ſtate of the Arts in our own country, we ſhall conclude with mentioning, that a few Notes are added, to ſhew how far modern writers upon the ſame ſubject agree with, or differ from, our author. All thoſe which are collected, are aſcribed to their proper authors. Thoſe marked with the initial letters, *J. E.* (Italian Editor) are ſelected from thoſe of the edition of Dolce, printed, together with a French tranſlation, at Florence, 1735. It was thought neceſſary, in ſome places, to make the following tranſlation very free, in order to illuſtrate the ſenſe of the author. If the attempt ſhall prove any way promotive of the Arts, the Tranſlator's wiſhes will be accompliſhed, his work being ſacred to the labors of the ARTIRT, and the PUBLIC UTILITY!

By permiſſion of my Friend, the ingenious Author, whoſe modeſty will not ſuffer me to diſcloſe his name, I prefix the following elegant copy of verſes, on the Origin of the Art of Painting. The reader will find the ſtory on which it is founded, related in Mr. Webb's Enquiry into the Beauties of Painting, p. 26.

JAM lugubris adeſt, lugubris amantibus hora,
Carbaſa turgentes explicuere noti. [tum,
Nec mora; te Corydon vocat invidus auſter in al-
Totaque nautarum littora voce ſonant [quet?
Quid faciet miſer? An pelagus nymphamve relin-
Hæret et incerto corde per oſſa tremit.
Nunc mare, nunc terras, nunc ipſam verſus ad * Acmen,
Ire, manere, cupit, ſperat et horret idem.
Tandem fama prior, ſtimuluſque accendit hono-
Ardet et ingenuo pectore laudis amor. [rum,
Mavorti, Patriæque piget præponere amorem.
Militiæ cedunt mollia caſtra Dei.
Ultima jam flenti juvenis dabat oſcula nymphæ.
Nulla eſt reſtandi cauſa, nec ulla moræ.
Pæné aberat, cum nympha videns in pariete formam
Conſimilem juveni, brachia, crura, manus,
Continuo exclamat, Corydonis vivet imago,
Nec totum immitis transferet unda virum!

* Septimii Meretrix. Vide Catull.

Sic dicens: tenui ſignavit membra ſagittâ,
Oraque adumbravit, purpureamque genam.
Jam ſpirat juvenile decus jam gratia vivit,
Ora, oculique, manus, totaque forma micant.
Hic videt abſentem, quamvis in funere, amantem,
Mirata artifices ipſa puella manus.
Sic qui forte levi, puer inſpiravit, avenæ,
Obſtupuit facilem, quem dedit ipſe, ſonum.
Jam non deſerta Virgo ſpatiatur in actâ
Luminibus volucrem ſæpe ſecuta ratem:
Dulcia namque adſunt oculis ſolamina quamvis
Lintea præcipites eripuere noti.

A

DIALOGUE

ON

PAINTING.

Ars demonſtrat——ubi quæras; atque ubi ſit illud, quod ſtudeas invenire: reliqua ſunt in cura attentione animi, cogitatione, vigilantia, aſſiduitate, labore. Complectar uno verbo,——diligentia: qua una virtute omnes virtutes reliquæ continentur.

Cicero.

ARETIN:

OR, A

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ON

PAINTING.

PETER ARETIN and JOHN FRANCIS FABRINI.

ARETIN.

FIFTEEN days ago, my dear friend Fabrini, being in the beautiful church of St. John and St. Paul; whither I had gone in company with the learned Camillo, to celebrate the feſtival of Peter Martyr, performed there every day at the altar over which is placed the large picture of the hiſtory of that ſaint *, ſo divinely executed by the

* An elegant French Critic, ſpeaking of the ſuperiority of expreſſion to beautiful colouring, makes the following remarks upon this picture, viz. " Le tableau de ce grand peintre (Titien), qui repréſente Saint Pierre Martyr, religieux Dominicain, maſſacré par les Vaudois, n'eſt peutêtre pas, tout admirable qu'il eſt par cet endroit même, le plus

delicate hand of my illuſtrious friend Titian *; I thought I ſaw you there contemplating, with fixed attention, the picture of Thomas Aquinas, in company with other ſaints, which was painted many years ago in water-colours by Giovanni Bellino the Venetian †; and, had we not been prevented by M. Antonio Anſelmo, who carried us to the houſe of M. Bembo, we ſhould have

precieux par la richeſſe de couleurs locales.——Mais l'action de ce tableau eſt intereſſante, et le Titien l'a traitee avec plus de vraiſemblance et avec une expreſſion des paſſions plus etudiees que celles de ces autres ouvrages.—The picture of this great maſter repreſenting St. Peter Martyr, a religious of the order of St. Dominic, maſſacred by the Vandals, is not, probably, his moſt valuable picture for the richneſs of local colours.——But the action is intereſting, and Titian has treated the ſubject with more veriſimilitude, and ſtudied expreſſion of the paſſions, than any other of his works." Vid. *Du Bos ſur la Poeſie et la Peinture*, Tom. I. p. 72. And there are good judges at this day who think this picture no way inferior to any other of Titian's works in point of colouring.

* Titian was born at Cadora, in the ſtate of Venice, anno 1477, and died of the plague in 1576, æt. 99.

† Bellino was Titian's maſter. He died at Venice in 1512, aged 90. There is an excellent picture of his in the church of St. Zachary at Venice. F. E. Du Freſnoy ſays, his manner, according to the taſte of his time, was extremely dry; that he perfectly underſtood architecture and perſpective.

ſeized upon you unexpectedly, and made you our priſoner for the whole day. Now, recollecting to have ſeen you ſo entirely taken up in contemplating this picture, give me leave to aſſure you, I think it worthy of admiration; for every figure is well painted, ſome of the heads are beautiful, and the carnations and draperies are natural: from whence we may allow, that Bellino, conſidering the age he lived in, was a good and diligent maſter. But he has ſince been greatly ſurpaſſed by George da Caſtelfranco; and the latter hath been left ſtill farther behind by Titian, who hath given to his figures ſuch an heroic majeſty, hath practiſed ſo ſoft a manner of colouring, and his teints ſo nearly approach the truth, that we may ſay, without exaggeration, they rival Nature herſelf.

FABRINI.

It is not my cuſtom, Aretin, to blame any one: But I ſhall here declare my ſentiments freely to you, that whoever has ſeen the pictures of the divine Michael Angelo, need never (if I may be allowed the expreſſion) open his eyes to ſee the works of any other painter whatever.

ARETIN.

You go too far, and injure many excellent painters; as Rafaello da Urbino, Antonio Correggio, Franceſco Parmegiano, Giulio Romano, Polidoro, and our Titiano Vecellio, who have adorned Rome, and indeed all Italy, with ſuch ſtupendous works of their painting, and thrown ſuch light on their art, that perhaps many ages ſhall not find one ſo excellent to add to their number. I omit Andrea del Sarto, Perrino del Vaga, and Pordonone, who were nevertheleſs good painters, and whoſe works merit the conſideration and applauſe of the learned and judicious.

FABRINI.

As Homer ranks firſt among the Greek, Virgil among the Roman, and Dante among the Italian poets, ſo does Michael Angelo * among painters and ſculptors of the preſent age.

ARETIN.

I do not deny that Michael Angelo is at this time almoſt a miracle in the joint excellencies of

* Lord Shafteſbury calls Michael Angelo, the great beginner and founder among the moderns. Ch. i. 144.

nature and art. They who do not admire his works muſt be totally void of judgment, particularly in deſign, in which he is without doubt moſt thoroughly learned. He was the firſt artiſt of the preſent age who exhibited beautiful forms, artful foreſhortenings, relievos, elegant action, and every grace neceſſary to form a nud in perfection; a thing never ſeen before his time, except the nuds of ſuch artiſts as Apelles and Zeuxis, which we may judge to have been moſt admirable from the teſtimonies of the antient poets, and other writers, as well as by what little we can obſerve in the few remains which the injuries of time and hoſtile nations have left us. But there is no reaſon for our confining our praiſes to one alone; the bounty of heaven having produced painters equal, and in ſome reſpects ſuperior to Michael Angelo, as are undoubtedly ſome of thoſe I have mentioned.

FABRINI.

PARDON me, Signor Aretin, you are certainly deceived, if this be your opinion: the excellence of Michael Angelo is ſuch, that without exaggeration we may compare it to the light of the ſun, which not only far ſurpaſſes, but extinguiſhes every other light.

ARETIN.

YOUR thoughts are poetical, and ſuch as are frequently inſpired by affection, "che ſpeſſo occhio ben ſan fa veder torto, which often turns aſlant the trueſt eye." But you being a Florentine, it is no wonder the love of your country ſhould make you eſteem the works of Michael Angelo alone as gold, while all others appear to you vile and worthleſs. Had not this been the caſe, you would have remembered, that in the age of Alexander the Great, although Apelles was unanimouſly extolled to the ſkies, yet a proportionable degree of honour was paid to Zeuxis, Protogenes, Timanthes, Polignotus, and other excellent painters. So alſo among the Roman poets*,

* Horace, ſpeaking of the Greek poets, ſays,

Non, ſi priores Mæonius tenet
Sedes Homerus, Pindaricæ latent,
Ceæque, et Alcæi minaces,
Steſichorique, graves Camenæ.
Nec, ſi quid olim luſit Anacreon,
Delevit ætas. Lib. iv. Od. ix.

Which Pope hath beautifully imitated and applied:

Though daring Milton ſits ſublime,
In Spenſer native muſes play;
Nor yet ſhall Waller yield to time,
Nor penſive Cowley's moral lay.

Virgil was always eſteemed divine, yet none ever deſpiſed or neglected Ovid, Horace, Lucan, Statius, and other poets, who, though they differ one from another, yet all of them are excellent in their peculiar province or manner of writing. And though Dante is replete with learning, who does not take great pleaſure in the graceful Petrarca? The greater number even prefer him. If Homer ſtands alone among the Greek poets, the reaſon is, that others did not write in that language upon the warlike ſubjects, except Quintus Calaber *, who proſecuted the ſame ſubject, and Apollonius, who wrote the Argonautics, neither of whom fell far ſhort even of Homer himſelf. Thoſe perſons ſeem to me too contracted, who confine their judgment of any thing to one mode or form, and condemn all that vary from it: Such Horace ridiculed in the character of a coxcomb, whoſe taſte was ſo very delicate, that he never ſung or recited any verſes, except thoſe of Catullus or Calvus. And were Horace now living, and you the ſubject of his ſatire, he might much more ridicule you for deſiring that men ſhould ſhut their eyes againſt all paintings except

* Quintus Calaber is ſuppoſed by Voſſius to have lived about the year 491. His continuation of Homer was found in Calabria, by Card. Beſſation. Vid. L'Advocat. Dict. Hiſt.

Michael Angelo's, at a time, as I ſaid before, when Heaven has given us painters equal and even ſuperior to him.

FABRINI.

AND where do you find another Michael Angelo, much leſs a greater?

ARETIN.

THOUGH it ſeems childiſh to repeat the ſame thing again, yet I muſt once more aver, that there are, at this preſent time, painters equal, and in ſome reſpects ſuperior, to Michael Angelo.

FABRINI.

AND I will always repeat, that Michael Angelo ſtands unequalled.

ARETIN.

I WISH rather to decline the parallel, and avoid compariſons.

FABRINI.

I THINK converſation between us ought to be perfectly free, and wiſh you would chuſe one

whom you think more illuſtrious among the painters to confront with Michael Angelo; and when I know your reaſon, it may poſſibly happen I may change my opinion.

ARETIN.

It is a difficult matter to eradicate from the mind of another, an opinion which has been a long time planted and nouriſhed by affection. Yet as truth ought not to be paſſed over in ſilence, I will do all in my power, to free you from the error in which you ſeem entangled.

FABRINI.

I shall acknowlege myſelf much obliged to you.

ARETIN.

And what will you ſay if I begin with Raphael?

FABRINI.

That he was a great painter — but not equal to Michael Angelo.

ARETIN.

YOUR judgment is very ſingular; do not pronounce ſo peremptorily.

FABRINI.

YET this is the general opinion.

ARETIN.

PERHAPS it may among the ignorant, who follow the judgment of others without knowing the reaſon why, or of thoſe pſeudo-painters, who ape Michael Angelo.

FABRINI.

NOT ſo, but of ſuch as are learned and ſkilful in the art.

ARETIN.

I KNOW that at Rome, while Raphael was living, the learned, and the moſt ſkilful artiſts there, preferred him to Michael Angelo as a painter; and that thoſe who held him inferior, were for the moſt part ſculptors, who conſidered only Michael Angelo's excellence in deſign, and the for-

cible air of his figures; eſteeming the graceful and gentle manner of Raphael too eaſy, and conſequently not ſo artificial; not knowing that eaſe is the higheſt accompliſhment of any art, and the moſt difficult to be attained; that hiding art is the utmoſt extent of art; and that other requiſites are abſolutely neceſſary to conſtitute a painter beſides deſign. Were we to call in the beſt judges of painting, whether painters or others, we ſhould find their votes all in favour of Raphael. All thoſe among the multitude who are ſuperior to the vulgar, would be unanimous in the ſame deciſion. Nay, were the common people in general to preſs in to ſee the works of the one and the other, their ſuffrages would undoubtedly be in favour of Raphael. The partiſans of Michael Angelo themſelves, even they allow the works of Raphael never fail of giving the higheſt pleaſure. But this is not ſufficient to the purpoſe; therefore, laying aſide all authority, let us proceed upon the ſolid baſis of reaſon.

FABRINI.

I HEAR you attentively, eſteeming your penetration and judgment in every kind of learning, and particularly your knowlege and preciſion in painting.

ARETIN.

You know that Raphael * and I were intimate friends, and that the ſame intimacy now ſubſiſts between Michael Angelo and me; whoſe letter, in anſwer to mine concerning the hiſtory of his laſt picture, evinces in what eſtimation he holds my judgment: and Aguſtino Ghigi, were he living, could teſtify how much Raphael confided in it, that he conſulted me upon every picture before he expoſed it to public view, and that I was in a meaſure the cauſe of his painting the ceilings of his houſe. But although both of them hold the ſame place in my eſteem, yet truth is ſtill more dear to me than friendſhip. However with a view to utility, I will endeavour to gratify your curioſity in this matter, notwithſtanding the inequality is already decided in favour of Raphael by the beſt judges, as it will neceſſarily lead me to explain what painting is, what the office and duties of a painter, and to treat briefly of the importance of painting in general, to draw a parallel between the two maſters in queſtion, and to ſpeak alſo of the relative merits of others, eſpecially of Titian.

* Raphael da Urbino was born at Urbino on Good Friday, in the year 1482; and died alſo on Good Friday, in the year 1520. æt. 38.

FABRINI.

I KNOW that many authors have writen honourably of Raphael; as Bembo, who equals him to Michael Angelo, and who wrote when Raphael was young; Caſtiglione, who gives him the firſt place; and Polidore Virgil, who equals him to Apelles, as alſo does Vaſari in his Lives of the Painters *. I know, on the other hand, that Arioſto † in the beginning of the 33d Canto of his

* To theſe might now be added almoſt all the modern writers on the ſubject.

Du Freſnoy, in his elegant Latin poem de Arte Graphica, after ſpeaking in general of the Roman, Venetian, and other ſchools, ſays,

Hos apud invenit Raphael miracula ſummo
Ducta modo Venereſque habuit quas nemo deinceps.

And De Piles, in his Commentary, equals him in excellence of grace to Apelles, who poſſeſſed it in a degree far ſuperior to all others among the antients.

† Arioſto, after having in the preceding ſtanza enumerated the moſt celebrated among the antient artiſts, adds,

E quei, che furo a noſtri Di, o ſon ora
Leonardo, Andrea Mantegna, Gian Bellino,
Duo Doſſi, e Quel, che par ſculpe et colora
Michael, piu che mortal, Angel divino;
Baſtiano, Rafael, Tizian, ch' onora
Non men Cador, che quei Venezia e Urbino

Orlando Furioſo, diſtinguiſhes Michael Angelo ſo far from other painters, as to give him the epithet of "divine." But, as you deſire, I will reſt nothing upon authority, how learned ſoever, but on reaſon alone: for were I to rely on the judgment of others, I ſhould certainly prefer yours to them all.

ARETIN.

You do me too much honour. ——Arioſto has ſhewn a moſt acute genius throughout the whole

E gli altri, di cui tal l'opra ſi vede,
Qual della priſca eta ſi legge e crede. St. z.
And thoſe whom modern times conſign to fame,
Da Vinci, Bellin, and Mantegna's name,
Doſſi and Him, whoſe equal art diſplays
Sculpture and Painting claiming equal praiſe;
Him, more than mortal (as his name implies,)
An angel given by propitious ſkies;
While Urbin Raphael's well-lov'd name ſhall boaſt,
To Venice Baſtian's merit is not loſt;
Cadora, bleſt by bounteous Fortune's hand,
Diſtinguiſh'd for her Titian's birth ſhall ſtand:
And others, who an equal rank would claim
Among the antients of immortal fame.

The praiſe contained in the *jeu des mots*, in the fourth line of the original, as Mr. Webb juſtly obſerves, "is exceſſive, not deciſive; it carries no idea." *Enquiry into the Beauties of Painting*, p. 166.

of his work, except in this paſſage. I do not mean to find fault with his praiſing Michael Angelo, who is truly worthy of high applauſe, but in placing among the illuſtrious painters the Doſſi of Ferrara, one of whom ſtudied for ſome time here under Titian, and the other in Rome under Raphael; and yet both of them adopted ſo bad a manner, that they were unworthy of the praiſes of ſo excellent a poet. But this, indeed, might have been in ſome meaſure excuſeable, from the great love he had for his country, had he not committed a ſtill greater error in joining the name of Baſtian * with Raphael and Titian, at a time when there were many other painters far more excellent than he, who yet were not worthy to ſtand in competition with either of theſe. But ſuch a peccadillo (if with the Spaniard I may ſo call it) is no argument againſt Arioſto's being a moſt accompliſhed poet, ſince theſe things do not immediately fall within the province of a poet. Nor would I infer that Baſtian had no merit as a painter; for it frequently happens, that a gem when

* Sebaſtian of Venice, generally called Fra. Baſtiano del Piombo, from an office he held under Clement VII. was a diſciple of Bellino, and afterwards of Giorgione, and came to Rome with Auguſtin Ghigi, where he was undeſervedly put in competition with Raphael. He died in June 1547, aged 62.

ſeen alone may claim great merit, yet when compared with others far more brilliant, ſhall ſeem to loſe all its luſtre. Beſides, it is well known Michael Angelo drew all Baſtian's deſigns; and he who adorns himſelf with the plumage of others, when ſtript of theſe muſt appear like the crow which Horace deſcribes *. I remember when Baſtian was puſhed forwards by Michael Angelo to contend with Raphael, the latter uſed to ſay, "It pleaſes me much that Michael Angelo aſſiſts "my new rival, by making his deſigns, as he "muſt know, while common fame gives the pre-"ference to my paintings, that I not only con-"quer Baſtian, which would do me little honor, "but even Michael Angelo himſelf, who is in "his own opinion (and juſtly) the very idea of "deſign †."

* Ne, ſi forte ſuas repetitum venerit olim
Grex avium plumas, moveat cornicula riſum
Furtivis nudata coloribus. En. lib. i. c. 3.

Leſt, when the birds their various colors claim,
Stript of his ſtolen pride, the crow forlorn
Should ſtand, the laughter of the public ſcorn.

Francis.

† Du Freſnoy, in his poem *de Arte Graphica*, has admirably expreſſed M. Angelo's excellence in deſign, in one line:

Quicquid erat formæ ſcivit Bonarota potenter.
Of form and beauty ev'ry art he knew.

FABRINI.

It is true, Baſtian was a very unequal match for Raphael, even when armed with Michael Angelo's lance; not knowing how to uſe it: much leſs, as I am inclined to think, could he rival Titian, who lately told me, that when Rome was ſacked by the ſoldiers of Bourbon, ſome Germans among them were quartered in the pope's palace, by whoſe careleſſneſs, or by accident, ſome of the heads of the figures in one of the chambers, painted by Raphael, were greatly injured; and that on pope Clement's return to his palace, he was extremely affected at ſeeing thoſe exquiſite heads ſo much defaced, and employed Baſtian to repair them. Titian being afterwards at Rome, went to the palace, and in paſſing through the apartments with Baſtian, ſtedfaſtly fixed his attention upon theſe pictures of Raphael, which he had never before ſeen; and coming to the parts Baſtian had repaired, and diſcerning the wide difference between theſe and the others, with great warmth and reſentment aſked him what preſumptuous Ignorant had ſpoiled thoſe heads; not knowing they had been repaired by Baſtian. But let us lay aſide thoſe inequalities, which are of no importance, and proceed.

ARETIN.

I REMEMBER to have heard the ſame ſtory from others.

FABRINI.

PRAY now, Aretin, indulge me with your ſentiments of painting; and firſt, what painting is?

ARETIN.

I SHALL readily do it as I propoſed, though every one is agreed in the definition. To ſpeak briefly, therefore, painting is no other than the imitation of Nature, and he who approaches neareſt to her is the greateſt maſter. But this definition alone may be thought inſufficient, as it does not diſtinguiſh the painter from the poet, whoſe office alſo is the imitation of Nature. I will therefore add, the painter endeavours to repreſent Nature by means of lines and colours, whether on the plain of a tablet, or of a wall or canvas, in whatſoever is perceptible to the eye; and the poet, by the medium of words, repreſents not only what is apparent to the eye, but whatever elſe is objective to the underſtanding. This is the only difference between painting and poetry: in

every other reſpect they are ſo ſimilar as to be eſteemed ſiſters.

FABRINI.

THIS definition is proper and diſtinct, and the ſimilitude between the poet and the painter is juſt. Others have eſteemed the painter a mute poet *, and the poet a ſpeaking painter.

* Ut pictura poeſis erit: ſimiliſque poeſi
Sit pictura, refert per æmula quæque ſororem
Alterantque vices et nomina; MUTA POESIS
Dicitur hæc, PICTURA LOQUENS ſolet illa vocari.
Du Freſnoy de Arte Graph.

The painter who has not a poetical invention, and the poet who cannot paint to the mind of the reader, are unworthy the names. There have been many perſons, who, from the ſame bent of genius, have practiſed both theſe arts with ſucceſs. Every one has heard of the ſonnets of Michael Angelo, and the ſatires for which Salvator Roſa was almoſt as celebrated as for his paintings. Mr. Dryden was at leaſt an excellent judge of painting, if not an artiſt; and the celebrated Mr. Pope was no mean proficient in drawing.

There never was, perhaps, a greater inſtance of poetry in painting, than in the expreſſion of the paſſions in Timantes' Sacrifice of Iphigenia; where the painter, having repreſented the different paſſions in the countenances of the byſtanders, finding himſelf unable to expreſs his idea of the variety and violence of the paſſions impreſſed on the coun-

ARETIN.

ALTHOUGH the painter cannot repreſent thoſe things which immediately relate to the ſenſes, as the coldneſs of ſnow, the ſweetneſs of honey, yet he can fully expreſs the thoughts and affections of the mind.

FABRINI.

THESE he can expreſs by certain exterior acts; by knitting of the brow, wrinkling the forehead, and other ſigns by which he can convey the ſenſations, the ſentiments, the emotions and operations of the mind ſo clearly, there is no need of Socrates' window.

ARETIN.

'TIS ſo: whence we have in Petrarca this line:

tenance of the father, covered his face with a veil. The like was done by Titian, in his picture of the Death of Germanicus, where his mother's face is alſo hid by a veil. And the deſcription of Laocoon in Virgil, of Niobe in Ovid, and of Pluto ſtarting from his throne in Homer, ſufficiently ſhew that Apelles or Zeuxis could not have painted more perceptively, or in a more lively or forcible manner to the eye, than theſe poets have done to the underſtanding.

E ſpeſſo ne la fronte il cor ſi legge.
And frequent in the face the ſoul appears.

The eyes are the principal inlets to the ſoul; by theſe alone the painter may diſcover and expreſs * every paſſion, as joy, grief, fear, hope, and deſire, in ſo perceptible a manner, and ſo forcibly, as ſhall be pleaſing and ſatisfactory to the beſt judges.

FABRINI.

And although the painter is defined a mute poet, and his pictures mute, yet his figures ſhall appear to ſpeak, cry out, weep, laugh, etc. † inſomuch as to produce the ſame effect in the ſpectator.

* Love, Hope, and Joy, fair Pleaſure's ſmiling train,
Hate, Fear and Grief, the family of Pain.

The lights and ſhades, whoſe well accorded ſtrife
Gives all the ſtrength and colour of our life. *Pope.*

† The Abbe Du Bos, in his admirable *Reflexions ſur la Poeſie et la Peinture*, has treated in a maſterly manner this ſubject of the power of imitation, both in painting and poetry, upon the mind: And Quintilian, ſpeaking of this power in painting, ſays, "Sic in intimos penetret affectus, ut ipſam vim dicendi nonnumquam ſuperare videatur. It ſo penetrates our inmoſt affections, that it ſometimes ſeems to exceed the power of oratory." *Inſt.* l. ii. c. 3.

ARETIN.

In appearance they do, though they neither ſpeak nor produce the effects you mention.

FABRINI.

On this I ſhould be glad to hear your judicious friend Sylveſter, the excellent muſician, and maſter of the band to the Doge, who deſigns and paints very well, and makes us feel, that the painted figures of good maſters ſpeak nearly as intelligibly as living ones.

ARETIN.

This is to be aſcribed to the imagination of the ſpectator, occaſioned by the different attitudes of the figures, which are ſuited to ſuch and ſuch ends, and is not the property of painting.

FABRINI.

True.

ARETIN.

The buſineſs then of the painter is, to repreſent by his art objects with ſo exact a reſemblance

of nature, that they ſhall appear actually exiſting; and he who cannot produce this ſimilitude, is no painter: on the other hand, he is the moſt excellent whoſe reſemblances approach nearer to nature. When I ſhall have demonſtrated to you that this perfection is more nearly attained by Sanzio * than by Buonarotti, what I have ſo often repeated will follow of courſe. Yet I do not mean by this to diminiſh the glory of Michael Angelo, or to aggrandiſe that of Raphael, which can neither be increaſed or diminiſhed; but to comply with your requeſt, and pay a proper tribute to truth, in defence of which I have † (to your knowlege) often exerciſed my oratory, regardleſs of this, that in the maintenance of truth we frequently incur hatred.

FABRINI.

THERE is none now to overhear us.

ARETIN.

I WISH there were many, as my ſubject is

* Rafaelle Sanzio. Michael Angelo Buonarotti.

† Aretin is well known to have done this with ſuch effect, as to have made all the European princes, and the Sophi of Perſia, tributary to him, to avoid the ſeverity of his cenſures.

noble; and truth ſhould be maintained to the utmoſt againſt all, when the end deſired is not diſputation, but improvement. If any one, comparing Ariſtotle with Plato, ſhould determine in favour of one or the other, he could not be deemed invidious, after having allowed them both to be great philoſophers, in eſteeming one of them to be ſuperior to the other. And now, in diſcourſing with you concerning two of the greateſt maſters in painting, though I prefer one to the other, the like apology ought to be admitted upon this ſubject. In treating farther upon this matter, I hope to touch upon ſome delicate niceties of the art, which may not only illuſtrate the ſubject, but, when collected together, and committed to writing, may be of uſe to many, who, notwithſtanding they paint, yet having very little knowlege of the art, they through mere ignorance grow proud and ſevere on the works of others, eſteeming painting an art eaſy of acquirement, and underſtood by every one, when in reality it is very difficult, and underſtood but by very few. This may alſo have its uſe among thoſe who write and ſtudy polite literature, from the great conformity there is between the painter and the author.

FABRINI.

FROM the familiarity between us, I take the liberty to desire you will deviate a little from the method you proposed, and now indulge me with your sentiments on the dignity of painting, as I do not well remember what I formerly read upon the subject, and as what I hear vivâ voce makes a much stronger impression upon me than any thing I read. And in the next place, I wish you would inform me, whether one, who is not an artist, can form a proper and decisive judgment of painting? I have indeed an example in you, who never touched a pencil, that it is possible; but there only exists one Aretin. I urge this the more, as there are many who call themselves painters, who affect to laugh when they hear of a man of learning treating of painting.

ARETIN.

THESE are such as have no other property of a painter than the name; for had they the least spark of judgment, they would know that all writers are painters; that poetry, history, and, in short, every learned composition is painting: whence Petrarca calls Homer,

Primo pittor de le memorie antiche,
The first great painter of antiquity.

And now I am ready, Fabrini, to anſwer all your queſtions to the beſt of my abilities, having leiſure, and as we ſhall be free from intruders, the greateſt part of the city being employed in ſeeing the preparations for the reception of the * queen of Poland, whoſe arrival here is hourly expected. Judgment is derived from our perception, and comparing our ideas one with the other; and as nothing is more familiar to man than the obſervation of man, therefore every one whoſe attention is awake, is capable of judging of that which he ſees every day; for inſtance, the beauty or deformity of any particular perſon or object. Beauty conſiſts of a ſuitable and harmonious proportion and agreement, which prevails throughout the whole of an object, and between all its parts: the contrary ariſes from diſproportion. Nature, which conſtitutes beauty, is ever correct, unleſs diſtorted by violence or accident; and the man who cannot or does not diſtinguiſh beauty from deformity, muſt either be blind, or inattentive to an inexcuſable degree. On the contrary, he who obſerves Nature moſt accurately, is the beſt judge

* Bonna Sforza, daughter of Galeazzo Sforza, Duke of Milan, and Iſabel of Aragon, wife of Siguſmund I. She arrived at Venice in the year 1555, where ſhe died in 1558, Vid. *L'Advocat. Dict. Hiſt.*

of what conſtitutes perfect beauty, and alſo of the imitative arts *.

FABRINI.

THE painters may anſwer, they don't deny, that as Nature has placed in all men a certain

* The *belle idee*, *or idea vera*, of which we have no expreſſive phraſe, is that idea which is formed from an aſſemblage of the choiceſt beauties of Nature, or ſelect members or parts that are moſt exquiſitely beautiful, compoſing one whole, but which rarely, if ever, meet in one perſon or other object. None but thoſe who are happily poſſeſſed of true genius, and the fineſt and moſt correct imagination, and are perfect maſters of, and enthuſiaſts in the art of compoſition, and expreſſion of beauty, can conceive and expreſs this idea. Ariſtænetus, after having, in his hyperbolic raptures, deſcribed his miſtreſs, concludes with this expreſſion; ἐνδεδυμένη μὲν εὐπροσωπο ταλὶς ἐκδῦςα δὲ ὅλη προσωπον φαινεῖται; which, as Mr. Addiſon juſtly remarks, acquires new beauty in the Latin tranſlation: "Induitur, "formoſa eſt; exuitur, ipſa forma:—Cloathed, ſhe is "beautiful; naked, Beauty itſelf."

Zeuxis, in painting his incomparable Helen, is ſaid to have choſen five of the moſt beautiful women of Greece, and ſelecting from each of them ſuch parts as the neareſt approached to perfection, produced one perfect form. Xenophon (Mem. lib. iii. cap. 10.) mentions this as a general practice of the Greek artiſts. Among the poets, Arioſto has probably approached the neareſt to the *belle idee*, in his deſcription of Alcina. *Orl. Fur.* canto vii. ſt. 11. etc.

knowlege of good and evil, ſo ſhe has alſo of beauty and deformity; but as to diſtinguiſh clearly what is good or evil, is a matter of ſcience and learning, ſo in like manner to judge determinately of beauty and deformity, requires great diſcernment, and an exactitude of judgment, which is the proper province of the artiſt.

ARETIN.

This argument is by no means concluſive. The eye cannot be deceived in ſeeing, unleſs it has ſome impediment: whereas the underſtanding is often greatly deceived, being obſcured by ignorance or affection. Man naturally deſires good, but may err in his choice, eſteeming that good which is really evil; as he does, who is more ready to follow what he thinks profitable, than that which he thinks honeſt.

FABRINI.

The ſame may be ſaid of the eye, which being deceived by appearances, frequently miſtakes deformity for beauty, and beauty for deformity.

ARETIN.

I am ſtill clearly of opinion, that the under-

ſtanding is much eaſier deceived than the eye. However, this is certain, that as there are the faculties of knowlege naturally implanted in the minds of all men, and a capacity of diſtinguiſhing between good and evil, ſo there is alſo of beauty and deformity; and many there are among the unlearned who judge correctly. The multitude generally fix the reputation of poets, orators, comedians, muſicians, and more eſpecially of painters: whence Cicero obſerved, that however great the difference was between the learned and the ignorant, they did not differ widely in judgment. It is well known that Apelles uſed to expoſe his pictures to the criticiſm of the common people*; and there is no doubt but men of ſuperior talents who have refined their judgments by attention to the ſubject, and the ſtudy of polite liturature, may pronounce deciſively upon the liberal arts, and eſpecially upon painting.

* A ſingular inſtance is handed down to us, of a cobler's having criticiſed upon a ſhoe in one of Apelles' pictures; he altered it accordingly. The cobler, proud of ſuch deference being paid to his judgment, ventured to find fault with ſome other parts of the picture; upon which Apelles is ſaid to have reproved him by a Greek proverb, of the ſame purport with the Latin, "Ne ſutor ultra crepidam," and the homely Engliſh one, "Let not the cobler go beyond his laſt."

Ariſtotle wrote upon poetry, yet was no poet; alſo of rhetoric, yet was no orator; likewiſe upon animals, and upon various other ſubjects no way relative to his profeſſion. Pliny alſo wrote of gems, of ſtatues, and of painting, yet was neither a lapidary, ſtatuary, or painter. I admit a painter may determine upon ſome minutiæ in the execution or manual performance of a picture, which another perſon who is not an artiſt cannot ſo well judge of: but theſe, though they may be of conſequence to the performance of the work, yet are of none, in forming a proper judgment of its merit as a picture. And from what has been ſaid, I think we may ſafely conclude, that any man of good natural abilities and nice diſcernment is ſufficiently qualified to judge compleatly of painting; and the more eſpecially if he is familiar with the remains of antiquity, and the works of the beſt maſters; from whence he will have an idea of perfection in the art, and be the better enabled to judge how far the work before him approaches to, or deviates from, perfection.

FABRINI.

THIS is quite clear and ſatisfactory to me. Now favour me, if you pleaſe, with your ſentiments on the dignity of painting, ſince there are ſome men

who rank it very low, eſteeming it a mere mechanic art.

ARETIN.

These men, Fabrini, do not know how uſeful, how neceſſary, and how ornamental it is to the world in general: and the more uſeful any art is, and the more it is eſteemed and encouraged by men of enlarged minds and elegant abilities, the more noble it is. Now it is well known that painting hath been highly eſteemed by the greateſt men in all ages, by kings, emperors, and other illuſtrious and wiſe perſonages, of which innumerable inſtances might be given from Pliny and other authors; who among other things mention, that Alexander the Great ſo much admired the excellence of Apelles in this art, that he not only loaded him with preſents, but even gave him his beſt beloved Campaſpe *, upon knowing that Apelles, in drawing her naked, had fallen moſt violently in love with her; a liberality far exceeding any pecuniary or other gift, as the difficulty

* "Tanto favore complexus ut delectiſſimam pellicum amore ejus deperire ſentiens artificem dono dederit." *Sup. to Q. Curtius*, b. ii. c. 6. Frenſheim relates this from Ælian, who calls her Pancaſta, and ſays, ſhe was the firſt miſtreſs Alexander had. Vide *Ælian Hiſt. var.* b. xii. c. 34.

of parting with the firſt and moſt beautiful object of his affections, muſt be incomparably greater in him, than the giving away a kingdom.

FABRINI.

But alas! there are now no Alexanders.

ARETIN.

After this he commanded that none ſhould preſume to paint his perſon but Apelles, with whom, as well as with his art, he was ſo much delighted, that he was frequently known to ſpend many hours together in private converſation with him, in ſtudying deſign, and ſeeing him paint *. This was he who, after having been inſtructed in philoſophy by Ariſtotle his maſter, placed all his glory in arms, and the conqueſt of the world. We alſo read, that Demetrius being encamped with a powerful army before Rhodes, which in a great meaſure lay at his mercy; though he was eager to make himſelf maſter of that city, yet ſeeing no other way of reducing the place, than by firing one ſide of the town, where a picture painted by

* "Per eos dies dum Epheſi commoratur Alexander, ut ex inſtantibus curis recrearet animum, frequenter in officinam Apelles ventitavit, a quo uno effigiem ſuam penicillo exprimi volebat." *Sup. to Q. Curtius*, b. ii. c. 6.

Protogenes, which he had ſeen, was placed; he choſe rather to decline the attack, than that the work of Protogenes ſhould be burnt, eſteeming a picture done by him * more than the glory of taking ſo noble a city.

FABRINI.

An admirable teſtimony of reſpect to painting!

ARETIN.

There are many others.—Apelles being betrayed into the camp of a ſovereign prince † whom he had offended, and being diſcovered approaching towards his tent, the king with a fierce countenance demanded of him, how he dared audaciouſly to come into his preſence? Apelles looking round, and not perceiving the man who had betrayed him, took a crayon, and immediately deſigned his face upon the wall, and anſwered the king, "This is the man who brought me hither;"

* The picture of Talyſus, which coſt ſeven years ſtudy and labour. Apelles acknowleged Protogenes equal to himſelf, ſave that he often diſpirited his pictures, by not knowing when to leave off.

† Ptolemy then king of Ægypt, who had been one of Alexander's captains, and who afterwards treated Apelles with great diſtinction.

which was ſo ſtrikingly like, that the king immediately knew him, and pardoned Apelles for the excellence of his art. It is worthy of remark alſo, that the noble family of the Fabii were ſurnamed PICTORES, from the great anceſtor of the family having painted the Temple of Health at Rome.

FABRINI.

QUINTUS PEDIUS, nephew and joint heir of Cæſar with Octavius, afterwards ſurnamed Auguſtus, being born dumb, was taught painting by the advice of Meſſala the Orator, which Octavius approved, that wiſe emperor knowing, that next to polite literature, no art was ſo noble or expreſſive, or would ſo well ſupply the want of language. Many learned men have alſo been painters; as Pacuvius, the antient poet; Demoſthenes, the prince of the Greek orators; and Metrodorus, the philoſopher: our Dante alſo ſtudied deſign.

ARETIN.

AND there are now in Venice Monſ. Barbaro, patriarch elect of Aquileia, a man of great worth and liberality, and the learned M. Francis Moroſini, both of whom deſign and paint elegantly. And among the infinite number of gen-

tlemen who ſtudy and delight in painting, is the magnificent M. Alexander Contarini, highly diſtinguiſhed by his polite literature and great abilities. But in ſpeaking farther upon the great munificence and liberality of princes who were lovers of the art, and of the high eſtimation painting was held in by them, what ſhall I ſay of Charles the Fifth, who, like Alexander the Great, was almoſt conſtantly engaged in tumults and wars; and like him alſo, was ſo great an admirer of this art, that hearing the fame of the divine Titian, he ordered him a thouſand crowns for a picture which he painted for him at Bologna, and ſent him kind and friendly invitations to his court, provided for him munificently, honoured him highly, and granted him great privileges*. Al-

* Titian painted three portraits of this emperor, who loved him ſo entirely, that he honoured him with knighthood, created him Count Palatine, made all his deſcendants gentlemen, aſſigned him a conſiderable penſion out of the chamber of Naples, and frequently ſent him large ſums of money, which were always accompanied with this obliging teſtimony, "That his deſign was not to pay him the value of his pictures, becauſe they were above any price." And one day taking up a pencil which fell from the hand of Titian, who was then drawing his picture, upon the compliment which Titian made him on the occaſion, he ſaid, "Titian has deſerved to be ſerved by Cæſar." This emperor adorned Spain with the nobleſt pictures that were then remaining in the world.

phonſo duke of Ferrara was alſo a great patron and encourager of this art, and gave Titian 300 crowns for his own portrait painted by him, of which Michael Angelo was ſo laviſh of his praiſe, that in the warmth of his admiration of the picture, he ſaid he could not have conceived the art capable of ſuch perfection, and that Titian alone was worthy the name of a painter.

FABRINI.

CERTAINLY Titian's excellency was ſo great, that had the emperor Charles the Fifth and the Duke of Ferrara granted him far greater largeſſes, they would not have ſufficiently rewarded his merit. But ſtill M. Angelo ſtands unequalled.

ARETIN.

PHILIP the Second of Spain, (the worthy ſon of ſo great a father) to whom Titian frequently ſends his works, honours painting and this maſter ſo much, that I hope one day to hear of his granting him rewards worthy of ſo great a king, and the merit of ſo excellent a painter.

BOTH theſe princes are ſaid to have practiſed the art of painting. Eneas Vicus Parmegiano, (the unrivaled engraver of his time, and a moſt

learned and ſubtle inveſtigator of all matters relative to hiſtory; as appears by his Treatiſe upon medals, and his genealogy of the emperors) being a few years ago juſt returned from the emperor Charles the Fifth's court, told me, that when he preſented the emperor with the engraving of his portrait, encircled with various ornaments, repreſenting his great glory and enterprizes, the emperor took it in his hand, held it in a proper light at the window, examined it a long time very attentively, and ordered many prints ſhould be taken of it (but which could not be done, as the plate was gilt); and again examining minutely the invention and deſign, gave proofs that his judgment was little inferior to a good artiſt's, and ordered Parmegiano two hundred crowns.

FABRINI.

It is ſaid of Julius Cæſar, that he was a great admirer, and extremely fond of pictures and intaglios *. And I have read in Suetonius, that even *Nero* the emperor (though ſo ſavage in other

* Intaglios (or engravings) on precious ſtones are here meant. The art of engraving on copper and other metals, now brought to great perfection, was invented by Moſo Finiguezzi, a goldſmith, at Florence, in the 15th century; though ſome ſay in Flanders: but the former is the common opinion. I. E.

reſpects) deſigned, and executed relievos with his own hand, to great perfection *.

ARETIN.

The emperor Adrian and Alexander Severus, ſon of Mammea, were alſo great admirers of painting. And if we conſider the vaſt prices at which many pictures were ſold, we ſhall find that ſome paintings have been thought almoſt ineſtimable. It is ſaid, Tiberius paid for one picture ſixty ſeſterces, which are equal to one hundred and fifty Roman pounds of ſilver; and that Attalus king of Pergamus bought a picture painted by Ariſtides the Theban, for which he paid him one hundred talents, equal to ſixty thouſand crowns ſterling †.

* In terra cotta.

† The ſubject of this picture was a ſick man, according to Pliny's account; who relates that a Bacchus, alſo painted by Ariſtides, (who lived about 300 years before Chriſt) was taken by Mummius, at the ſiege of Corinth, which at the ſale of the ſpoils was ſold to Attalus alſo for 60,000 ſeſterces; from whence Mummius, ſuppoſing there was ſome charm or magic in the picture, took it again, and placed it in the temple of Ceres at Rome. Vide *Plin. Hiſt. Nat.* lib. xxxv. c. 8.

Pliny ſays, Ariſtides was the firſt who expreſſed the movements of the ſoul in painting; and mentions other pictures of this maſter, particularly of a woman dying with

FABRINI.

I HAVE heard there were ſome painters (among whom Zeuxis is named) who, thinking they could not receive any return equal to the value of their works, made preſents of them *.

ARETIN.

PRINCES in our age are with-held from giving ſo liberally, however excellent ſuch works might be: The like diſcouragement alſo happens to the hònourable labours of the learned.

FABRINI.

THIS gave occaſion to Martial's ſaying,

Sint Mecenates non deerunt Flacce Marones.
If gracious Heaven Mecenas's would give,
Virgils again and Horaces would live. †

a child at her breaſt. Vide *Pliny*, lib. xxxv. whoſe obſervations upon theſe pictures are cited by Du Bos, in his *Reflexions Critiques*, T. i. p. 393.

* Poſtea donare opera ſua inſtituit, quod ea nullo ſatis digno pretio permutari poſſe dicerat. Pl. l. 35.

† Du Bos and Algarotti differ from Martial, and think, were ſuch maſters as Apelles and Zeuxis to ariſe in our age, Mecenaſes would not be wanting. The former carries this

ARETIN.

BESIDES what hath been ſaid of the honour and rewards conferred upon Titian, the celebrated Leonardo da Vinci was alſo nobly rewarded, and highly honoured, by Philip duke of Milan, and that truly great and liberal monarch, Francis * king of France, in whoſe arms he died, very old †. Raphael was likewiſe honoured and revered, and nobly rewarded by the popes Julius

matter ſtill farther, and is of opinion that no poverty, no diſtreſs, can curb genius; and that true genius will always make its way to be known, and encouraged by one means or other; and gives a notable inſtance in Correggio: yet experience proves it too true,

" Full many a flower is born to bluſh unſeen,
" And waſte its fragrance on the deſart air. *Gray.*"

* Francis the Firſt.

† Leonardo da Vinci died at Fontainebleau in 1520, aged 75 years. Francis is ſaid to have been greatly affected by his death; and on being adviſed by his courtiers not to give way to his grief, anſwered, " I can make a thouſand of you, but God alone can make a painter."

A like ſpirited anſwer was given by the emperor Charles the Fifth, to the principal Lords who compoſed his court, on ſhewing ſome jealouſy upon the ſingular regard and preference he ſeemed to have for Titian; " That he could never want a court or courtiers, but he could not have Titian always with him."

the Second and Leo the Tenth*; as M. Angelo was by them, and by Paul the Third; by whom Titian in like manner was highly diſtinguiſhed, when he painted his portrait at Rome, and that inimitable nude for Cardinal Farneſe, which Michael Angelo frequently beheld with rapture and aſtoniſhment.—Titian was afterwards ſought after by all the ſovereign princes, both Italian and German.

FABRINI.

PAINTERS have in all ages been juſtly eſteemed, as ſurpaſſing other men, in attempting to imitate by their divine art the adorable works of God, the author of Nature, and the Creator of all things; and repreſenting them in ſo lively a manner as to ſeem real: whence the Greeks forbad the profeſſion of it to ſlaves; and Ariſtotle diſtinguiſhed it from the mechanic arts, and recommended, that there ſhould be public academies eſtabliſhed in e-

* Graham, in his Account of the moſt eminent Painters, ſays, "Raphael was beloved in the higheſt degree by the popes Julius the Second and Leo the Tenth; that he was admired and courted by all the princes and ſtates of Europe; and particularly by Henry the Eighth, who would fain have obliged him to come to England."

very city for the inſtruction of youth in this noble art *.

ARETIN.

THUS far we have conſidered the high rank and eſteem in which painting, and the moſt celebrated profeſſors of the art, have been and ſtill are held. Let us now conſider how far painting and ſculpture are uſeful, pleaſing, and ornamental. There is no doubt but the repreſentation of the hiſtory of our Saviour, and the myſteries of our holy religion and its profeſſors, is of great benefit to the devout Chriſtian, in awakening his imagination, fixing his attention, and raiſing his ideas to heaven †: and although ſome emperors prohibited the uſe of pictures or images in places

* The 10th Chapter of Pliny's xxxvth Book contains an hiſtorical account of the progreſs of painting, and the honours which were paid to it; and we there find that it was not permitted to any but thoſe of noble blood to profeſs it;—and that the painter himſelf was reſpected as a *common good to all the world.*

† Had the Roman church never impoſed any higher veneration for pictures and images, than as memorials only of the perſons and actions they repreſent, the Reformed churches would not have thought themſelves under any neceſſity of baniſhing theſe ſublime ornaments from all places of public worſhip.

of public worſhip, yet the uſe of them was approved by many popes in ſacred councils; and the Church declares thoſe who refuſe to uſe them, Heretics. Images are not, as ſome ſay, the books of the ignorant; but, like pleaſing remembrancers, waken the mind to devotion.

INSTANCES are not wanting in hiſtory of moſt ſurpriſing effects produced by ſtatues. Among others we are told, on Julius Cæſar's ſeeing in Spain a ſtatue of Alexander the Great, he was moved by it to conſider, that Alexander had almoſt conquered the world at his age, and that he himſelf had not yet performed one glorious action; and ſo deeply affected by it, and the reflections it occaſioned, that he wept; and was ſo enflamed with the deſire of immortality, that he immediately ſet about thoſe glorious enterprizes by which he not only rivalled but ſurpaſſed Alexander. And Salluſt takes notice, that Quintus Fabius and Publius Scipio were uſed to ſay, when they beheld the ſtatues of their anceſtors, they found their whole ſouls blaze with ardor, and that the rememberance of their glorious deeds ſo far increaſed the flame, that it could not be allayed, until they had by their own proweſs equal-

led at leaſt the glories of their anceſtors *. So the images of the beſt of men excite virtue and good actions.

Painting and deſign are alſo of great utility to princes and commanders, by delineating and ſhewing plans, views, and the ſituations of towns, and the ſtrength of their fortifications; and all impediments, obſtructions, and difficulties that are to be ſurmounted, either in the approach or diſpoſition of their armies, or in making an attack; as in theſe the painter, whoſe province is deſign, is their guide.

Design is alſo of the greateſt importance to the geographer and mariner, in the conſtruction of maps and charts; alſo in geometry, in civil and military architecture, and every art and ſcience whatever, and in promoting and embelliſhing the manual arts in particular.

* Nam ſæpe audivi Q. Maximum P. Scipionem præterea civitatis noſtræ præclaros viros ſolitos ita dicere; cum majorum imagines intuerentur vehementiſſimè ſibi animum ad virtutem accendi. Scilicet non ceram illam neque figuram tantam vim in ſeſe habere; ſed memoria rerum geſtarum eam flammam, egregiis viris in pectore creſcere, neque prius ſedari, quam virtus eorum famam atque gloriam adæquaverit. *In Bello Jugurth.* c. 4.

FABRINI.

ALL this is undeniably true.

ARETIN.

THAT this is an ornamental and pleaſing art, we might determine from what I have already ſaid; yet I muſt add, there is nothing, except the amazing beauties of nature, that attracts the eye, or engages the attention ſo much, or gives ſo many agreeable ſenſations. The value of gold and even the richeſt gems is greatly enhanced, if a cameo or intaglio, deſigned and executed by an ingenious artiſt, repreſenting any elegant figure, is enchaſed or engraved upon it; and is ſo eſteemed not only by the beſt judges, but by men in general, nay even by children, who will point out the figures, and expreſs their admiration by ſudden tranſports of pleaſure.

FABRINI.

IN Caſtiglione's beautiful Latin elegy *, an inſtance is given of the ſame thing happening to

* Uxori Hippolitæ.

" Sola tuos vultus referens Rafaelis imago
" Picta manu, curas allevat uſque meas.

his little children, on ſeeing his portrait painted by Raphael, which is now at Mantua, and is a work truly worthy of the maſter to whom it is aſcribed.

ARETIN.

And who does not know how much painting contributes to the beauty and elegance, to the enriching, embelliſhing, and ornamenting palaces, and other noble edifices, though adorned with ſtatues, buſts, baſſo-relievos, and other ornaments of architecture, cabinets, glaſs mirrours, ſlabs, and tables of curious marble, porphyry, and other precious ſtones, Perſian carpets, and other rich and elegant furniture? Theſe appear as nothing without hiſtorical and other paintings and pictures of the beſt maſters. And how eaſy is it to diſcover how much ſuperior, and how far more pleaſing, the grand fronts or facades of palaces are, when painted by the ableſt hands, than thoſe incruſted with the richeſt marbles or porphyry, though variegated with veins of gold. The ſame

" Huic ego delicias facio, arrideoque jocoſque
" Alloquor, et tanquam reddere verba queat
" Aſſenſu, nutuque mihi ſæpe illa videtur
" Dicere velle aliquid, et tua verba loqui.
" Agnoſcit, balboque patrem puer ore ſalutat,
" Hoc ſolor, longos decipiorque dies."

may be ſaid of churches and other public edifices; for which reaſon the popes I have named as patrons of Raphael, employed him in painting the hall and chambers of the place above-mentioned, and Michael Angelo, in decorating the church of St. Peter and St. Paul at Rome. And for the ſame reaſon, the beſt maſters of the time had before been ordered to decorate the Grand Council-Chamber with their paintings, to which were afterwards added two pictures by Titian; and it is much to be wiſhed he had executed the whole. Had it happily been ſo, it would now have been one of the moſt admirable and beautiful ſpectacles in Italy. The ſame reaſon alſo prevailed, when George da Caſtelfranco was employed in adorning the German office; but that part which reſpects Mercery, was painted by Titian when yet a youth. Of this I ſhall take occaſion, before I conclude, to ſpeak farther, and only obſerve here, that the neighbouring *barbarous* and *infidel nations* are by their religion, the fountain of all their laws, cuſtoms, and manners, ſtrictly forbid all repreſentations of nature, whether by painting or ſculpture, or any other device whatever *.

* There is nothing more to be lamented reſpecting the Arts, than that Greece, " to which we owe the production

FABRINI.

I THINK, Aretin, you have fully delivered your ſentiments on the utility and dignity of

of taſte," and where genius of every kind arrived at the higheſt degree of perfection; and that Rome, enriched with the ſpoils of the former; where the Arts, tranſplanted from their native ſoil, were cultivated with great care, and flouriſhed for a conſiderable time; but the like original or pure native ſpirit being wanting, could never arrive there at the ſame degree of perfection; that the former more eſpecially, and the latter as the receptacle of many of the beſt works of the Greek maſters, and of many valuable productions of its own, ſhould ever have been ravaged by barbarous nations, who thought it meritorious to deſtroy the nobleſt productions that human genius in the happieſt regions of the world was capable of executing. And what is next to be lamented is, (which from phyſical cauſes have been endeavoured to be accounted for) that true genius in the liberal arts (as well as the ſciences and the art of government) hath hitherto been confined within very narrow bounds, and ſeems incapable of being extended much farther than that part of Europe and its confines which lies between 30 and 45 degrees North latitude, or 52 at the moſt, and between 8 and 57 degrees Eaſt longitude; that it hath never extended its influence farther to the North, nor nearer than 25 degrees to the Line. Painting and ſculpture have been ſo far from making any progreſs towards the North, that they have been neglected and even deſpiſed in proportion as we advance northward, to the

painting, and the pleaſure that muſt neceſſarily reſult from it: Pray now inform me how I, who

58th degree of North latitude only; inſomuch "that the moſt valuable pieces of Coreggio ſerved only for blinds to the windows of the royal ſtables at Stockholm."—

"And tho' the Engliſh climate hath been warm enough to produce a number of eminent men in moſt ſciences and profeſſions; and notwithſtanding the great munificence of Henry the Eighth, Queen Elizabeth, and Charles the Firſt during the firſt fifteen years of his reign, and the great value they had for pictures, and the encouragement given by Queen Elizabeth to all ſorts of arts, during a reign of near fifty years; and although it is acknowleged by foreigners, that there are no workmen in the world that have greater beauty in the execution than the Engliſh, or know better how to manage their tools; and though England hath given to the world eminent poets; yet it hath not produced painters who have been able to attain to that taſte in deſign, which ſome foreign artiſts have brought over with them to England."

The ſame hath been obſerved of France; that "altho' Francis the Firſt was one of the moſt zealous protectors that the arts and ſciences could ever boaſt of, and notwithſtanding the friendſhip and regard he ſhewed to Roux, to Andrea del Sarto, to Leonardo da Vinci, (who died in his arms) and to every one that was illuſtrious for talent or merit, and the profuſion with which he paid for the pictures he ordered to be painted for him by Raphael: and though his liberality and kind reception drew numbers of eminent men into France, and his bounties were beſtowed continually on the profeſſors of this art during a reign of thirty-three years; yet they could never form an eminent

am no painter, may acquire a competent knowlege, ſo as to form a proper judgment of the art.

painter among his own ſubjects." Vide *Reflections on the Painting and Sculpture of the Greeks, tranſlated from the German original of the Abbe Winklemann*, p. 1, 2. and *Du Bos's Reflexions Critiques ſur la Poeſie et la Peinture.*

" Different ideas are like plants and flowers, which do not grow alike in all kinds of climates; and it is abſolutely certain, that the difference of climates which ſhews itſelf ſenſibly in the plants, muſt extend itſelf likewiſe to the brain, and be productive there of ſome effects or other." *Fontenelle's Digreſſion upon the Antients.*

But notwithſtanding the above obſervations upon the climates, of England and France, and the ſeeming diſcouragements to the artiſts of London and Paris in particular, yet ſince the time Du Bos ſpeaks of, France hath produced many eminent maſters both in painting and ſculpture; among whom the moſt eminent painters were, Nicholas Pouſſin, born in Normandy, in 1599, who was the pupil of his own genius, which he perfected at Rome, and was the greateſt painter in Europe in his time. Euſtachius Le Sueur, born in Paris, in 1627, was an excellent painter, and had carried his art to the higheſt degree of perfection when he died, aged 38 years, in 1655. Charles Le Brun, born at Paris, in 1619, whoſe painting of the *Family of Darius*, which is at Verſailles, is not ſurpaſſed by the colouring of the picture of Paul Veroneſe, which is placed near it; but is greatly ſuperior to it in deſign, compoſition, dignity, expreſſion, and the juſtneſs of the *coſtume*. The prints from his pictures of the *Battles of Alexander*, are even more eſteemed than the *Battles of Conſtantine*, by Raphael and Julio Romano. He died in 1690. Peter Maignard,

ARETIN.

I MIGHT have extended what I have already treated upon to a much greater length; but what I have ſaid may ſuffice: I ſhall therefore now proceed in the manner propoſed.

John Baptiſt Santorini, Bon Bologne, Rigaut, and Le Moine, whoſe compoſition of the Apotheoſis of Hercules, in the ſaloon of Hercules at Verſailles, is highly eſteemed, and is thought equal, if not ſuperior, to the compoſition of the beſt maſters France ever produced.

Sculpture was alſo brought to great perfection under Lewis XIV. The moſt eminent were, James Saraſin, born in 1598, who executed many excellent pieces of ſculpture at Rome, for Clement the Eighth, and finiſhed others at Paris with the ſame ſucceſs. He died in 1660. Peter Puget, born in 1662, who was an architect, a ſculptor, and a painter, and died in 1692. Francis Girardon, born in 1627, in his *Baths of Apollo*, at Verſailles, and the *Tomb of Cardinal Richelieu*, in the church of the Sorbonne, at Paris, hath equalled the fineſt remains of antiquity. He died in 1715. And Le Gros and Theodon, who adorned Italy with their works. Vide *Voltaire's Siecle Louis* XIV. b. ii.

It is very remarkable alſo, that even in countries capable of inſpiring every kind of genius, there have been barren ages, in which the liberal arts, and the genius that produced them, declined to ſuch a degree, as to ſeem in the courſe of the next to be wholly loſt.

Hiſtory mentions only three *ages* in which they have arrived to a degree of perfection: That to which we owe their firſt riſe, and commenced ten years before the reign

FABRINI.

Your diſpoſitions pleaſe me much; you treat your ſubject with order, preciſion, and great perſpicuity.

ARETIN.

I shall now conſider painting under three diſtinct principal heads; invention, deſign, and colouring. Invention is the hiſtory of fable, and the order or diſpoſition of the figures of a picture.

of Philip, the father of Alexander the Great, in which they obtained their higheſt perfection; the age of Auguſtus; and that of Julius the Second and Leo the Tenth: unleſs that which commenced with Pouſſin, and continued to the end of the reign of Lewis XIV. be reckoned as a *fourth*, which it juſtly may, though not ſo general as any of the former. And *we* have reaſon now to flatter ourſelves with the pleaſing hope, that the reign of his preſent Majeſty will be the *æra* of the *fifth*, and diſtinguiſhed by the *Age of George the Third*. True Genius in the liberal arts, ſeems now to have viſited this iſland, and taken up her reſidence among us, which we apparently owe, and may juſtly be aſcribed (phyſical cauſes, of which we can only judge by the effects, perhaps conſpiring) to a *Liberal Society* formed among us *for the Encouragement of Arts*, and for other laudable and very valuable purpoſes, and the *patronage* and *munificence* of our *truly amiable Monarch*.

Deſign is the contour or outline; the form, the attitudes and actions of the figures. Colouring is the natural diſtribution of the teints, or a faithful repreſentation of the colours, and the lights and the ſhades, as they are painted and repreſented to us by nature, in a boundleſs variety of manners ſuitable to the ſubject, whether animate, or vegetable, and the infinite gradations and intermixtures between theſe. To theſe may be *added*, expreſſion and grace, which reſpects the whole, and are the higheſt accompliſhments of the art *. But I will ſpeak as a painter, not as a philoſopher.

FABRINI.

You ſeem to me both the one and the other

ARETIN.

I SHOULD be glad, was it really ſo. I ſhall proceed in the order I have mentioned, and begin with invention, in which order and propriety

* The young pupil in painting ought to be aware, that the excellencies of the art, in the ſeveral branches into which it is divided, are unattainable, where genius, cloſe attention, nice diſcernment, a fine imagination, a correct eye, and an accurate judgment, or any of theſe are wanting.

ought to be ſtrictly obſerved. For inſtance, Chriſt, or St. Paul, preaching, are not to be painted naked, nor cloathed in a mean and ordinary habit, nor repreſented in any manner unſuitable or unbecoming the dignity and luſtre of their characters; but from the geſture and the whole air of the perſon of Chriſt, to impreſs an idea of the moſt amiable, the moſt perfect of human beings; manifeſting by his countenance and action, his univerſal benevolence and love to mankind, ſo far as the beams of Divinity, and the emanations of a perfect ſoul, can be expreſſed by the face of man; emitting a radiant glory around his head, reflected by the atmoſphere on the faces, perſons, and other objects immediately ſurrounding him, in a judicious and pleaſing manner: and in the perſon and action of St. Paul, to expreſs that dignity, that force, that divine energy, with which he was inſpired, and was known to deliver himſelf. Theſe are ſubjects that require the ſublimeſt invention and expreſſion that the moſt elevated imagination can conceive, and which none but a Raphael can execute.—It was ſaid, and not without reaſon, to Donatello, who had made a wooden crucifix, that he had put a peaſant upon the croſs; although in modern times few have equalled, none ſurpaſſed Donatello in ſculpture, M. Angelo excepted. So in the painting of Moſes, the artiſt muſt re-

preſent in him the majeſty of a ſovereign, the dignity of a lawgiver, and the air of a commander. And on all occaſions he muſt have a ſtrict regard to the difference that diſtinguiſheth man from man, and one nation from another, their different ranks, qualities, habits, arms, cuſtoms, and manners in different ages, points of time, and places. In painting one of Cæſar or Alexander's battles, it would be very improper to arm the ſoldiers according to the cuſtom of the preſent times; or in a modern battle, to draw up the forces after the manner of the antients; as it would be ridiculous to paint Cæſar with a Turkiſh turban upon his head, or a cap like ours or thoſe now worn at Venice.

FABRINI.

I THINK propriety ought in all caſes to be as ſtrictly obſerved by authors, as by painters. Whence Horace takes notice, that it is very neceſſary in writing for the ſtage, to adapt the language of the ſpeaker to the character he is to repreſent, and the difference that ought to be obſerved in the characters of Achilles, Oreſtes, Medea, and others *.

* Intererit multùm, Davúſne loquatur, an Eros;
Maturuſne ſenex, an adhuc florente juventâ

ARETIN.

ALBERT DURER erred moſt extravagantly in this particular. Being a German, he frequently painted the mother of Chriſt, and the ſaints that accompanied her, in German habits; alſo the Jews with German faces, whiſkers, ſtrange hair-dreſſes, and the habits then worn in Germany. But of theſe improprieties I ſhall take farther notice when I come to the parallel between Raphael and Michael Angelo.

FABRINI.

I WISH, among ſuch extravagancies, you would alſo mention ſuch ſlighter errors as ſeem upon the confines of propriety and impropriety, which even great maſters are ſometimes too apt to fall into.

Fervidus; an matrona potens, an ſedula nutrix;
Mercatorne vagus, cultorne virentis agelli;
Colchus, an Aſſyrius; Thebis nutritus, an Argis.
Aut famam ſequere, aut ſibi convenientia finge,
Scriptor. Honoratum ſi fortè reponis Achillem;
Impiger, iracundus, inexorabilis, acer,
Jura neget ſibi nata, nihil non arroget armis.
Sit Medea ferox, invictaque; flebilis Ino,
Perfidus Ixion, Io vaga, triſtis Oreſtes.

Hor. in Arte Poet.

ARETIN.

I SHALL: but notwithſtanding what I have ſaid of Albert Durer, he was an able painter, and a great maſter of invention. Had he been born and educated in Italy, I am inclined to think he would have been inferior to none. As a teſtimony of his great merit, Raphael himſelf acknowleged it, placed ſeveral of his pictures in his ſtudy, and eſteemed them very highly. Beſides, his merit in engraving alone was ſufficient to make him immortal: his plates repreſent life ſo naturally, ſo accurately, and with ſuch incomparable minuteneſs and preciſion, that his figures ſeem not only deſigned, but painted; and not painted only, but to live.

FABRINI.

I HAVE examined ſome of theſe plates of Albert Durer with amazement.

ARETIN.

WHAT I have ſaid of propriety of invention, may be ſufficient for the preſent; and as to order, it is neceſſary the painter ſhould arrange his ſubject, and paſs from one thing to another in order

of hiſtory, ſo that the events may ſeem as if they could not have otherwiſe happened.

FABRINI.

ARISTOTLE in his Poetics hath given the ſame rule to the writers of tragedy and comedy.

ARETIN.

TIMANTES, one of the moſt illuſtrious painters of antiquity, who painted Iphigenia, the daughter of Agamemnon, (of whoſe hiſtory Euripides compoſed that beautiful tragedy tranſlated by Dolce, and repreſented at Venice a few years ago) placed her before the altar as a victim, ready to be offered a ſacrifice to Diana; and having expreſſed in the countenances of the ſpectators, the violent emotions with which they were agitated, and finding himſelf unable to convey his idea of the complicated, and ſtill more agonizing and variable emotions and agitations expreſſed in the countenance of Agamemnon the father, he cauſed him to cover his head with his mantle, as unable to behold the dreadful cataſtrophe of his daughter's death; and thus admirably preſerved a propriety and decorum, which could have been no other way ſo well preſerved or expreſſed.

FABRINI.

THE noble and natural ſimplicity of this invention was admirable, indeed *.

ARETIN.

PARRHASIUS, another illuſtrious painter of the ſame age, made two figures that had been con-

* The grief that does not ſpeak
Whiſpers the o'er-fraught heart, and bids it break.
Shakeſpear.

This thought of Timantes ſeems to have occurred at once, and to have been inſtantly adopted by the judgment; as the moſt beautiful and pathetic expreſſions in poetry are ſimple exclamations of joy and grief, that flow ſeemingly quicker than thought from the minds of the happy or afflicted; of which we have *many* inſtances iu Shakeſpeare, the univerſal and unrivalled poet of Nature. Roſs in Macbeth informs Macduff thus:

Your caſtle is ſurprized, your wife and babes
Savagely ſlaughtered.

The mind of the reader may bear the relation; but the moſt obdurate heart cannot help being affected by the pathetic exclamations of the father;

" My children too?
——— He has no children?
All my pretty ones? did you ſay all?
What, all?

tending for victory, one of whom ſeemed to ſweat, while the other appeared gaſping for breath. Theſe two examples may ſhew of what importance invention is to a painter; ſince all the excellence of deſign is derived from it *.

In invention, the painter ſhould always, in the firſt place, carefully conſider the nature and climate of the country where the ſcene or action he propoſes to repreſent is known, ſuppoſed or feigned to have happened; whether fertile or barren; the nature of its productions, animal and vegetable; the natural appearances alſo of the country; whether mountainous or abounding in hills or plains, or whether a deſart; or amply ſupplied with water, pouring down in torrents and broken caſcades, or flowing in rapid and tranſparent rivers and ſmaller ſtreams, or gliding ſlowly in dull and ouſey meanders. The nature alſo and character of the inhabitants, who in all countries are ſuited to the climate and the ſoil, and likewiſe to

* Invention is to the painter, what the plot is to the writer: this once well formed, the work is above half done. When Menander was thus addreſſed by ſome of his friends, who ſaid, "The feaſt of Bacchus is near; is your play ready?" he anſwered, "I have formed my plot; I have nothing to add but language and metre, and they will follow of courſe." *Plutarch.*

the ſtructure of their buildings. And the more accurate the painter is in theſe reſpects, the more pleaſing and learned he will appear. The leaſt error againſt the Coſtume is ſeldom paſſed over without cenſure. Then what ſhall we ſay of the painter who preſumed to repreſent the miracle of Moſes ſtriking the rock in the deſart, and the plenteous guſhing out of the water, to the great aſtoniſhment and relief of the half famiſhed Jews, who, according to this man's repreſentation, appeared to be placed in a fertile country, abounding with little hills and vales, with trees and plenty of herbage, where neither water nor fruits could be conceived to be wanting?

FABRINI.

A PAINTER without genius, without learning and ſtudy, and a conſummate knowlege of nature and of man, muſt ever be defective if not deſtitute of invention.

YOU remember how aptly Horace, addreſſing himſelf to the two Piſos, in the beginning of his Art of Poetry, ſpeaking of invention, draws his ſimilitude from Painting, the ſiſter-art, as we before obſerved, of Poetry, and ſhews how far falſe taſte and impropriety in invention might be carried. His words are theſe:

Humano capiti cervicem Pictor equinam
Jungere ſi velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Deſinat in piſcem mulier formoſa ſupernè;
Spectatum admiſſi riſum teneatis, amici?

Suppoſe a painter to a human head
Should join a horſe's neck, and wildly ſpread
The various plumage of the feather'd kind
O'er limbs of different beaſts abſurdly join'd;
Or if he gave to view a beauteous maid
Above the waiſt with every charm array'd,
Should a foul fiſh her lower parts infold,
Would you not laugh ſuch pictures to behold?

Francis.

ARETIN.

THE diſpoſition of the figures in an hiſtorical work is ſtill more eſſential, as the principal group ought to attract the eye ſo forcibly, as to engage the whole of your attention, till you have fully contemplated the compoſition, and the characters that compoſe it. On obſerving the works of the greateſt maſters, nothing ſeems more eaſy, and yet in the execution there is nothing ſo difficult. It is eaſy to ſay, the firſt characters of the hiſtory or fable ought to poſſeſs the place of the principal

group; but the difficulty lies in diſtinguiſting and preſerving a proper pre-eminence and ſubordination among theſe and the reſt of the figures that compoſe the picture; and the difficulty will neceſſarily encreaſe in proportion to the number or multitude of the figures. For inſtance, ſuppoſe I was to endeavour to repreſent the miraculous fall of manna from Heaven, for the immediate relief and ſupport of the deſponding and almoſt expiring Jews in the deſart; what a vaſt field would open here for invention, deſign, expreſſion, and colouring? and how difficult it would be to preſerve order and prevent confuſion in ſo complicated a ſubject? The firſt thing required would be to deſcribe the natural appearance of the place, and the whole face of the country; abounding with mutilated hills and rocks, and mountains at greater diſtances; an uncultivated ſoil, and, from its great expoſure, the ſterility of the ground, and the total deprivation of water, producing very little herbage, and at beſt, ſcatterings only of native but abortive trees and plants, and miſerable ſhrubs, without any traces of inhabitants, either man or beaſt, or even of fowls of the air.

And in the next place to form a proper foreground, with a perſpective view of the whole landſcape in its native ſimplicity; and then form

a group of the principal figures, conſiſting of Moſes their prophet, Aaron the high-prieſt, the chief of the elders, leaders, and captains, and miniſters attending: alſo a proper diſtribution of other figures, expreſſing by their activity, and other ſigns, the eagerneſs and joy with which they gather the miraculous food. Some alſo employed in adminiſtering tender relief and comfort to the aged, the weak, and the infirm, who appear to be unable to aſſiſt themſelves; whilſt others by various ſigns are devoutly returning thanks to God for their miraculous deliverance from deſpair and death. Forming alſo a camp compoſed of tents, and miſerable huts, from whence they may be ſuppoſed to have iſſued.

LIKEWISE other ſubordinate groups, and detached figures at proper heights, openings, and diſtances, ſuitable to the occaſion, diminiſhing the figures and the action in proportion to the diſtances.

AT the ſame time diſtributing the lights and ſhades in ſuch a manner as to ſhew the whole compoſition at once: but chiefly the principal and the moſt active figures cloathed and diſtinguiſhed ſuitable to the dignity, the office, the rank and the ſeveral qualities of the chiefs, according to

the cuſtom and manners of the Jewiſh nation. Alſo obſerving a proper union and ſubordination in the habit and appearances of the reſt. And in the firſt place expreſſing by the form, the geſture, and countenance of Moſes, a ſedate majeſty and benignity, peculiarly becoming his character; a noble ſimplicity and devotion in that of Aaron; great gravity and intelligence in the countenances of the elders; an air of ſubordinate command in the leaders and captains; and a real or feigned reſpect and obſequious obedience in the miniſters.

And in the next place to expreſs great penetration and judgment, and an unſhaken fidelity and reſpect, in the countenances of many of the people; great ſenſibility and chaſtity of ſentiment in others; an ungrateful, untoward, and perverſe diſpoſition in ſome; but an implicit ſubmiſſion and a perfect reſignation in general, and inattention and inaction in all the reſt; preſerving a perfect correſpondency and harmony of deſign and colouring throughout the whole *.

* The harmony of painting requires, "That in whatever *key* the painter begins his piece, he ſhould be ſure to finiſh it in the ſame."

This regulation turns on the *principal figure*, or on the two or three which are *eminent*; for if the painter happens to give a certain height or richneſs of colouring to his prin-

ALL which order and decorum are faithfully obſerved by Raphael in his admirable picture of this ſubject.

BUT truth, which ought to prevail over all other conſiderations, obliges me to acknowlege, what I ſincerely lament, that even Raphael, in a picture of his repreſenting a ſcene in Rome of the excommunication pronounced by Pope Alexander againſt the Emperor Frederic Barbaroſſa, (and placed in the upper hall in the Pope's palace, near a battle painted by Titian) has, as I think, offended againſt the chaſtity of the Coſtume, by introducing therein a number of Venetian ſenators (who have no relation to the ſubject) as aſſiſting, or as mere ſpectators only, on this ſolemn occaſion *.

cipal figure, the reſt muſt in proportion neceſſarily partake this Genius. But on the contrary, if the painter ſhould have chanced to give a ſofter air, with more gentleneſs and ſimplicity of colouring, to his principal figure, the reſt muſt bear a character proportionable, and appear in an extraordinary ſimplicity, that one and the ſame ſpirit may, without conteſt, reign through the whole of his deſign. *Shaft. on the Judgment of Hercules.*

* Frederic Barbaroſſa ſucceeded his uncle Conrad the Third, in the Empire. He oppoſed three anti-popes to Alexander the Third, took Milan in 1162, raſed it to the

TITIAN, on the contrary, has in his picture, where the ſame Frederic humiliates himſelf before

ground, and ſowed the ſite of the city with ſalt, for which Alexander excommunicated him. Frederic affected to laugh at this; but having loſt a deciſive battle between his and the pope's army, he at length ſolicited a reconciliation with him; and in Auguſt 1177, the pope being then at Venice abſolved him. *L'Advocat. Dict. Hiſt.*

The painter ought, at leaſt, to have as ſtrict a regard to the Coſtume, as the dramatic poet: then what ſhould we think of the latter, if he ſhould repreſent the treacherous murdering of Pompey on the ſea-coaſt of Ægypt, on one ſide of the ſtage, and the glorious fall of General Wolfe, in the ſervice of his country, on the banks of St. Laurence, in Canada, on the other? Yet many of the pictures even of great maſters are nearly as offenſive as ſuch a ſcene would now be to us.

Algarotti mentions a picture of Tintoret, on the ſubject of the miraculous fall of manna, in the deſart, wherein he repreſents the Iſraelites armed with fuſils.

Roger of Bruſſels introduces a Roman Lictor with the Roman faſces, into his otherwiſe very valuable picture of the ſtory of Zaleucus the Locrian lawgiver.

And even Raphael (again) in his School of Athens, has brought together Ariſtotle, Plato, Dante, and Petrarca; but conſidering this as an allegorical picture, the ſeeming abſurdity ceaſes.

Mr. Richardſon, whoſe good-nature ſeems to prevail ſometimes over his judgment, as is too often the caſe with good-natured men, endeavours to defend the cuſtom of introducing perſons not contemporary, into the pictures of the Holy Family. He ſays, "We are not to ſuppoſe that

the pope, judiciouſly introduced Bembo, Navagaro, and Sanazaro as ſpectators, although the fact happened long after: yet as there is no improbability of their being there at the time, and eſpecially as two of them were Venetians, and the third ſo great an admirer of Venice, that in one of his epigrams he preferred it even to Rome itſelf *, there was no impropriety in introducing

theſe were intended for pure hiſtorical pictures, but only to expreſs the attachments thoſe ſaints or perſons had for the Bleſſed Virgin." With this key, he thinks, "a great many ſeeming abſurdities of good maſters will be diſcovered to be none." (*Theory of Painting*, p. 105.) But this ſeeming apology can hardly be thought ſufficient to juſtify St. Francis aſſiſting at the birth of Chriſt;—or St. Jerome's inſtructing the Holy Infant, in the exquiſite fine picture of Corregio, at Parma;—or Rubens, who hath introduced St. George, and other Saints poſterior in time to the Aſſumption, in his admirable picture of that ſubject; wherein he hath given his own portrait in the character of St. George; alſo thoſe of his wife and children in the Virgin and her attendants. Nor can any apology be made for the ſtrange picture of Pagan allegories, and Chriſtian characters, which frequently occur in the paintings of this maſter in the Luxembourg Gallery, eſpecially in the picture of Mary of Medicis landing at Marſeilles, where the allegoeal figures are made ſo principal, that the hiſtorical perſons are ſcarce ſeen.

* Viderat Hadriacis Venetam Neptunus in undis
Stare urbem et toto ponere jura mari:

them. Beſides, it was very deſirable, and no more than might be reaſonably expected, that one of the firſt painters ſhould leave in ſome of his public works an idea of the faces and perſons of three of the moſt illuſtrious poets of the age.

FABRINI.

THESE encomiums are great, and truly worthy of ſo noble a city.

Nunc mihi Tarpeias quantum vis Jupiter arces
Objice: et illa tui mænia Martis ait viderat,
Si Pelago Tybrim præfers, Urbem aſpice utramque
Illam Hominis dices, hanc poſuiſſe Deos.

In Adriatic waves when Neptune ſaw
Fair Venice ſtand, and to the ſea give law;
Boaſt thy Tarpeian towers, thy martial reign,
O Jove, he ſaid: Thy Tyber to the main
Prefer: Each city view, and own the odds:
That ſeems the work of men, and This of Gods.

Anonymus.

"Of this epigram we have a beautiful tranſlation in a ſonnet by the ingenious Verdegotto, a valuable and truly amiable young man, well verſed in polite literature, a lover of the arts, and who amuſes himſelf with deſigning, and paints very well."

Santeuil's well known epigram on the Seine, has been by ſome preferred to this; but I think unjuſtly, although it muſt be allowed to be very beautiful.

ARETIN.

THIS picture, had it no other excellence, would merit high applauſe from its exhibiting the portraits of three ſuch eminent men, as we often eſteem pictures even of bad maſters, for the ſake of ſuch repreſentations only.

BUT I think nothing can be ſaid in favour of Titian's judgment in painting St. Margaret riding upon a ſerpent.

FABRINI.

I HAVE not ſeen any of thoſe pictures; but you have inſtructed me how to judge of them, and of invention in general, ſo fully that I think I now perfectly underſtand the ſubject, and can only wiſh, in the next place, to be as well inſtructed how to judge of deſign.

ARETIN.

I WILL give you all the aſſiſtance I can in that reſpect alſo: but before I proceed to that head, I think it would not be amiſs to add ſomething more to what I have ſaid upon invention, that every figure ſhould appear capable of performing

its office. For inſtance, if ſitting, it ſhould ſeem to ſit conveniently and at eaſe; if ſtanding, the feet ſhould be firmly placed, and the body truly balanced; ſo that it may not ſeem in any danger of falling: and if moving, the attitude and ſeeming motion ſhould be natural, eaſy, and graceful.

I THINK it neceſſary alſo to obſerve, that it is impoſſible for a painter, who is not well acquainted with hiſtory, and the fables of the poets, to be capable of fine invention.

IF he is not learned, he ought at leaſt to have a competent knowlege of theſe, of the liberal arts alſo, and of polite literature in general *, and

* Du Freſnoy, according to De Piles's commentary upon theſe lines,

Illa quidem prius ingenuis inſtructa ſororum
Artibus Aonidum,

means to point out the aſſiſtance the painter receives from a knowlege of the Sciences and Belles Lettres.

He laments the fate of the Arts, which he thinks (thro' the ignorance of the generality of modern profeſſors) are become illiberal and merely mechanic; recommends to all thoſe who would make any proficiency in them, to read the beſt authors; and points out ſome that he thinks may be moſt uſeful, to which, for the benefit of the unlearned, are added the names of the beſt tranſlators, and ſeveral

to cultivate an acquaintance with eminent poets, and other learned men.

original works in Engliſh; viz. the Bible, Joſephus (by Whiſton); Livy's Roman Hiſtory; the Roman Hiſtory (by Hooke); Homer (by Pope); Virgil (by Dryden), particularly the Æneis; Godeau's Eccleſiaſtical Hiſtory; Ovid's Metamorphoſes (by Garth and others); Philoſtratus, Plutarch, Pauſanias, (Potter's Grecian and Kennet's Roman Antiquities, Trajan's Pillar, Books of Medals); Perrier's Bas Reliefs, Horace's Art of Poetry (by Francis). To which Mr. Dryden adds Spenſer, Milton, Taſſo (by Hoole), and Polybius (by Hampton).

The painter may alſo find great uſe from Vaſari, Baldanucci, and De Pile's Lives of the Painters; Du Freſnoy's Poem de Arte Graphica (called by Mr. Pope, "a ſmall well poliſhed gem, the work of years)," with De Pile's Commentary, and Du Marſy's Latin Poem; Leonardo da Vinci; Lord Shafteſbury's Draught of the Judgment of Hercules; Algarotti and Webb on Painting; Du Bos's Critical Reflections on Poetry and Painting; Winkelman's Reflections on the Painting and Sculpture of the Greeks (by Fuſſeli); and his Hiſtorie de l'Art chez les Anciens; Spence's Polymetis and Crito; Le Brun on the paſſions; the Admiranda, and other collections of ſtatues, pictures, and bas relievos at Rome, Florence, and other places in Italy, and elſewhere; the Mythology of the Antients, by Bannier, Montfaucon; the Iconology of Ripa (avoiding carefully his far-fetched Allegories and falſe Attributes): Higinus's Fables; Practical Perſpective, by Brooke Taylor (enlarged by Kirby); Pliny's Natural Hiſtory, by Holland, particularly Book xxxv. of which there is an excellent French paraphraſe under the title of Hiſtoire de la Peinture ancienne;

It is alſo adviſable in him, as well as the poet, not to content himſelf with his firſt ideas or ſketches of his deſign; but to conſider his ſubject in every light that his imagination can furniſh him with; and after he has coolly and patiently exerciſed the utmoſt of his abilities, and formed a number of deſigns, to ſuſpend all farther conſideration of the ſubject for ſome ſhort time; and then, again and again, reconſider it, and review the ſeveral deſigns, varying them or beginning anew, as he ſhall ſee occaſion; and at laſt prefer that which his judgment, and not his mere fancy or inclination, moſt approves.

Raphael, who excelled all others in the knowlege of human nature and the paſſions, and whoſe genius ſeemed capable of availing itſelf of every

Junius and Count Caylus on the Painting of the Antients (Note, The latter recommends the antient poets as moſt uſeful to the painter, in pointing out proper ſubjects, and the moſt intereſting actions); John George Jacobi, De Lectione Poetarum recentiorum Pictoribus commendanda 1766, 4to. in anſwer to Count Caylus, wherein he inſtances a variety of ſubjects in modern poets, which he thinks ought not to be neglected.

This laſt work is by the authors of the Bibliotheque des Sciences, ſaid to be "pleine d'eſprit et de goût," filled with wit and taſte. *Bib. des Sc. Mois d' Oct. Nov. Dec.* 1767. p. 487.

imaginable idea; notwithſtanding his great learning and abilities in all other reſpects relative to his profeſſion, and his great experience, luxuriance of fancy, and facility of invention; yet to all theſe high qualifications and admirable talents, he found it neceſſary to add intenſe ſtudy, and great application, inſomuch that he conſtantly drew from four to ſix diſtinct ſketches or deſigns of the hiſtory of a picture before he proceeded to the execution of it, in which he equally excelled.

In what a contemptible light, therefore, muſt that man appear, who without genius, learning, or abilities, ſhall vainly rank himſelf among the profeſſors of this noble art; like the man, who, in attempting to deſign and paint a beautiful vaſe, produced nothing better than a contemptible jar *.

* Amphora cœpit
Inſtitui; currente rotâ cur urceus exit?
Hor. Art. Poet. 21.

Why will you thus a mighty vaſe intend,
If in a worthleſs bowl your labours end?
Francis.

And with reſpect to authors he ſays,

Sumite materiam veſtris, qui ſcribitis, æquam
Viribus; et verſate diu, quid ferre recuſent
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deſeret hunc, nec lucidus ordo.
De Arte Poetica, l. 3.

FABRINI.

THE ſame thing happens in writing. From the want of words or proper abilities, men frequently ſink into dryneſs or obſcurity, or expreſs themſelves quite foreign to their firſt intention *.

ARETIN.

INVENTION, as I might at firſt have obſerved, takes its origin from two ſources;—the ſubject of the hiſtory, and the genius of the painter †.

Examine well, ye writers, weigh with care
What ſuits your genius, what your ſtrength can bear.
To him who ſhall a theme with judgment chuſe,
Nor words nor method ſhall their aid refuſe.

Francis.

* This remark every one muſt have made, eſpecially the Poet, who often owes the origin of a ſecond line to the finding a rhime to the ending word or ſyllable of the former. To avoid this, and to preſerve the verſe entire, it is ſaid a celebrated poet always wrote the ſecond line firſt.——On the other hand, M. D'Alembert thinks this an advantage to an author. "The obligation the poet is under to ſeek for expreſſions, often leads him to thoſe that have the greateſt beauty, which perhaps he otherwiſe would never have hit upon; as Pride often induces a man to be pleaſed with expreſſions that firſt offer themſelves to his pen." *Reflections on El. and Style.*

† Genius and enthuſiaſm are equally neceſſary in the

In regard to the former, the painter ſhould take eſpecial care in an hiſtorical repreſentation,

compoſitions of the painter and the poet.—The ſublime in painting and literary compoſition equally ariſe from the inward greatneſs of the ſoul of their authors; whence Longinus calls it μεγαλοφροσυνης απηχημα, an image reflected from an elevation of genius which Heaven alone can give: And yet it is capable of being cultivated and improved by induſtry and application.

The following lines of Du Freſnoy on this ſubject are beautiful:

Iſta labore gravi ſtudio monitiſque magiſtri
Ardua pars nequit addiſci rariſſima: namque
Ni priùs æthereo rapuit quod ab axe Prometheus
Sit jubar infuſum menti cum flamine vitæ,
Mortali haud cuivis divina hæc munera dantur,
Non *uti Dædaleam licet omnibus ire Corinthum.*

"This part of painting, ſo rarely met with, is neither to be acquired by pains nor ſtudy, nor by precepts, or the dictates of a maſter. For they alone who have been inſpired at their birth with ſome portion of that heavenly fire which was ſtolen by Prometheus, are capable of receiving ſo divine a preſent." *Dryden.*

Longinus, in ſpeaking to the queſtion whether the ſublime was to be acquired by ſtudy, quotes a paſſage from Demoſthenes: "μέγιστον μὲν εἶναι των ἀγαθῶν το εὐτυχεῖν. δεύτερον δε ϗ μὴ ἔλαττον, τὸ εὐ βουλευεσθαι, οπερ οἷς ἂν μὴ παρῇ συναιρεῖ πάντως ϗ θάτερον." Which he thus applies to his ſubject: "τῦτ' ἂν ϗ επὶ τῶν λόγων ἔιποιμεν ὡς ἡ μεν φύσις την της εὐτυχίας τάξιν ἐπέχει ἡ τέχνη δε τὴν της εὐβουλίας."—The ſame may be ſaid reſpecting painting.

which requires a great number of objects, to avoid confuſion; but in general to chuſe ſuch ſubjects as require only a few *.

FABRINI.

ADVICE ſomething like this is given in reſpect to poetical compoſition: In the dramatic, to introduce no more perſons than the drama neceſſarily requires; and in theſe and other compoſitions to obſerve this rule or maxim, That an animated ſubject extended to a great length becomes tireſome, and if too much contracted, deſpicable.

ARETIN.

THERE are, no doubt, certain laws and regulations which both the painter and the poet ought invariably to obſerve: And yet there are doubtful caſes, and ſome occaſions where both the one and the other ought to indulge his genius, and take ſome licence †: But in nothing monſtrous,

* Lord Shafteſbury very judiciouſly obſerves, "the "fewer the objects are, beſides thoſe which are abſolutely "neceſſary in a piece, the eaſier it is for the eye, by one "ſimple act and in one view, to comprehend the *ſum* or *whole*." *Shafteſ. on the Judgment of Hercules.*

† Our author had evidently an eye here to the following rule, with the ſame reſtriction laid down by Horace:

or contrary to Nature; as the coupling together ſerpents with birds, or lambs with tygers; or any two things that are incongruous, or heterogeneous in their natures.

HAVING premiſed thus far, I ſhall now proceed in the manner you deſired, and ſpeak of Deſign.

BY Deſign I mean the form of outlines, the attitudes and action of the figures of a picture, as I have already mentioned *:

Pictoribus atque Poetis
Quidlibet audendi ſemper fuit æqua poteſtas.
Painters and poets our indulgence claim;
Their daring equal, and their art the ſame.

Scimus, et hanc veniam petimuſque damuſque viciſſim:
Sed non ut placidis coeant immitia, non ut
Serpentes avibus gemenentur, tigribus agni.

A. P. l. 8.

I own th' indulgence—Such I give and take,
But not thro' Nature's ſacred laws to break;
Monſtrous, to mix the brutal and the kind,
Serpents with birds, and lambs with tigers join'd!"

Francis.

* Deſign, in a larger and more comprehenſive ſenſe, is the executive part of Invention, and extends to every object in the compoſition; for which reaſon, Deſign is frequently uſed to expreſs both the one and the other, with-

In this the painter is to take eſpecial care to give eaſy and graceful attitudes, and proper action to all the figures; to draw the outlines of the body, and all its component parts, with the utmoſt accuracy and preciſion, giving them ſtrength, energy, and force, according to the ſubject, or all the elegance and grace that can be found in the moſt perfect and beautiful nature; and not imitate, but correct and ſupply, any imperfections, diſproportions, or defects, he may at any time obſerve or diſcover in nature.

For the leaſt diſtortion, diſproportion, or unnatural appearance, in the repreſentation of any of his figures, would debaſe, if not totally deſtroy, the merit even of the fineſt invention.

out diſtinction, as Michael Angelo was ſaid to form all Baſtian's *Deſigns*.

The noble author juſt mentioned, in a preceding note, in defining what is meant by the word Tablature [or Hiſtorical Picture] ſays, "In painting we may give to any particular work the name of Tablature, when the work is in reality a *ſingle piece*, comprehending in one *view*, and formed according to *one ſingle* intelligence, meaning, or *deſign*; which conſtitutes a *real* WHOLE, by a mutual and neceſſary relation of its parts, the ſame as of the members in a natural body." *Shaftef. on the Judgment of Hercules.*

IT is confidently ſaid, that Nature hath its defects; inſomuch that not one human figure hath been found ſo perfectly beautiful as not to be defective in one part or other *. Upon this preſumption, it is ſaid that Zeuxis, in deſigning Helen, to be placed in the temple of the Crotonians, choſe five of the moſt beautiful virgins that could be produced, and from theſe compoſed the figure of Helen, which was ſo perfectly beautiful that the fame of it hath been handed down thro' all ages to the preſent time. This may ſerve as an admonition to thoſe who form their deſigns from their own imperfect ideas, or from *practice*, unaſſiſted and unimproved by a cloſe and conſtant attention to what may be found moſt perfect and beautiful in nature †.

* The truth of this obſervation entirely depends upon the experience and judgment of the obſerver, and the juſtneſs of his ideas, and may require much greater abilities, and a more competent knowlege of Nature, and in what true beauty, a juſt proportion and harmony, or perfection, conſiſts, than man can be preſumed to poſſeſs.

† Raphael, in a Letter to his friend Count Balthazar Caſtiglione, concerning a Galatea he had painted for him, ſeems to lament the want of the beſt examples, which he eſteems neceſſary, from the ſcarcity of fine women in his age and country. " Le dico bene che per dipingere una bella mi biſogneria veder piu belle con queſta condizione che V S ſi trovaſſe meco a fare ſcelto del meglio. Ma

An excellent example is given by Arioſto, in his deſcription of the beauty of Alcina the Enchantreſs, which evinces how juſtly good poets may be deemed painters. This deſcription I ſhall ever retain, as an invaluable jewel, in the treaſure of my memory.

XI.

Di perſona era tanto ben formata,
Quanto me' finger ſan Pittori induſtri;
Con bionda chioma, lunga, ed annodata;
Oro non è, che più riſplenda e luſtri.
Spargeaſi per la guancia delicata
Miſto color di roſe, e di liguſtri.
Di terſo avoria era la fronte leita,
Che lo ſpazio finia con giuſta meta.

XII.

Sotto duo negri, e ſottiliſſimi archi
Son duo negri occhi, anzi duo chiari ſoli;
Pietoſi a riguardare, a mover parchi;
Intorno a cui par ch' Amor ſcherzi, e voli;

eſſendo oggi careſtia e di buoni Giudici e di belle Donne Io mi ſervo di certa *Idea* che mi viene alla mente."

" To paint a beauty, I ought to ſee many beauties, on condition you were with me to chuſe the beſt; but there being at this time a ſcarcity both of good judges and fine women, I make uſe of a certain divine form or idea which preſents itſelf to my imagination."

E ch' indi tutta la faretra ſcarchi;
E che viſibilmente i cori involi.
Quindi il naſo per mezzo il viſo ſcende,
Che non trova l'invidia, ove l'emende.*

His idea of the noſe he probably took from ſome celebrated Roman antique.

XIV.

Bianca neve è il bel collo, e'l petto latte,
Il collo è tondo, il petto è colmo e largo;
Due pome acerbe, e pur d'avorio fatte
Vengono, e van, come onda al primo margo,
Quando piacevole aura il mar combatte;
Non potria l'altre parti veder Argo:
Ben ſi può giudicar che corriſponde;
A quel, ch' appar di fuor, quel che s' aſconde.

* XIII.

Sotto quel ſta, quaſi fra due vallette,
La bocca ſparſa di natío cinabro;
Quivi due filze ſon di perle ellette,
Che chiude, ed apre un bello, et dolce labro;
Quindi eſcon le corteſi parolette
Da render molle ogni cor rozzo, e ſcabro;
Quivi ſi forma quel ſoave riſo,
Ch' apre a ſua poſta in terra il paradiſo.

This ſtanza, which is full as beautiful as any of the preceding, or thoſe that follow, is omitted in the original.

XV.

Moſtran le braccia ſua miſura giuſta,
E la candida man ſpeſſo ſi vede,
Lunghetta alquanto, e di larghezza anguſta,
Dove nè nodo appar, nè vena eccede:
Si vede al fin della perſona auguſta
Il breve aſciutto, e ritondetto piede:
Gli Angelici ſembianti nati in cielo,
Non ſi ponno celar ſotto alcun velo *.

Arioſto's Orl. Fur. c. vii. ſt. 11, etc.

* I am obliged for the following verſion of this elegant paſſage to Mr. Hoole, who is now preparing, for the Public, a complete tranſlation of the Orlando Furioſo.

Her matchleſs perſon every charm combin'd,
Form'd in the idea of a painter's mind.
Bound in a knot behind, her ringlets roll'd
Down her fair neck, and ſhone like waving gold:
Her blooming cheeks the blended tints diſcloſe
Of lilies damaſk'd with the bluſhing roſe:
Her forehead riſing in proportion due,
Like poliſh'd ivory ſtruck th' admirer's view:
Beneath two arching brows in ſplendor ſhone
Her ſparkling eyes, each eye a radiant ſun!
Here artful glances, winning looks appear,
And wanton Cupid lies in ambuſh here:
From hence he bends his bow, he points his dart,
And hence he ſteals th' unwary gazer's heart.
Her noſe ſo truly ſhap'd, the faultleſs frame
Nor envy can deface, nor art can blame.

IN regard to proportion, which conſtitutes

Her lips beneath, with pure vermillion bright,
Preſent two rows of orient pearl to ſight:
Here thoſe ſoft words are form'd, whoſe pŏwer detains
The firmeſt breaſt in Love's alluring chains:
And here the ſmiles receive their infant birth,
Whoſe charms diſcloſe a paradiſe on earth.
Her neck and breaſt were white as falling ſnows;
Round was her neck, and full her boſom roſe.
Firm as the budding fruit, with gentle ſwell,
Each lovely breaſt alternate roſe and fell.
Thus on the margin of the peaceful ſeas,
The waters heave before the fanning breeze.
Not Argus' ſelf her other charms could 'ſpy,
So cloſely veil'd from ev'ry prying eye:
Yet may we judge the graces ſhe reveal'd
Surpaſs'd not thoſe which modeſty conceal'd.
Her arms well ſhap'd, and of a gloſſy hue,
With perfect beauty gratify'd the view:
Her taper fingers long and fair to ſee,
From ev'ry riſing vein and ſwelling free;
And from her veſt below, with new delight,
Her ſlender foot attracts the lover's ſight:
While veſtments ſtrive in vain each charm to hide,
Each angel charm, that ſeems to Heav'n allay'd

This idea of beauty may juſtly be called (according to the French expreſſion, for which we have no equivalent in Engliſh) the *Belle Idee*, as our author hath called Michael Angelo *L'Idea del Deſegno*, the Idea of Deſign.

It would far exceed the bounds to which the tranſlator is limited, to enter into the minutiæ of what is thought to

beauty as it reſpects the figure, the moſt ingenious

conſtitute Beauty; but it may not be amiſs to intrude ſome general obſervations reſpecting this head in particular, taken from the Notes on *Crito*, p 16.

" Felibien ſays, the *head* ſhould be well rounded; and look rather inclining to ſmall than large.

" The *forehead* white, ſmooth, and open (not with the hair growing down too deep upon it; neither flat nor prominent, but like the head, well rounded; and rather ſmall in proportion than large.

" The *hair*, either bright, black, or brown; not thin, but full and waving; and if it falls in moderate curls, the better. The black is particularly uſeful for ſetting off the whiteneſs of the neck and ſkin.

The *eyes*, black, cheſnut, or blue; clear, bright, and lively; and rather large in proportion than ſmall.

" The *eyebrows*, well divided, rather full than thin; ſemicircular, and broader in the middle than at the ends; of a neat turn, but not formal.

" The *cheeks* ſhould not be wide; ſhould have a degree of plumpneſs, with the red and white finely blended together; and ſhould look firm and ſoft.

The *ear* ſhould be rather ſmall than large; well folded, and with an agreeable tinge of red.

The *noſe* ſhould be placed ſo as to divide the face into two equal parts; ſhould be of a moderate ſize, ſtrait, and well ſquared; though ſometimes a little riſing in the noſe, which is but juſt perceivable, may give a very graceful look to it.

The *mouth* ſhould be ſmall; and the lips not of equal thickneſs: they ſhould be well-turned, ſmall rather than

Arioſto refers to the beſt that has been formed

groſs; ſoft, even to the eye; and with a living red in them. A truly pretty mouth is like a red roſe-bud that is beginning to blow.

" The *teeth* ſhould be middle-ſized, white, well-ranged, and even.

" The *chin*, of a moderate ſize; white, ſoft, and agreeably rounded.

" The *neck* ſhould be white, ſtrait, and of a ſoft, eaſy, and flexible make, rather long than ſhort; leſs above, and encreaſing gently toward the ſhoulders: the whiteneſs and delicacy of its ſkin ſhould be continued, or rather go on improving, to the boſom.

" The *ſkin* in general ſhould be white, properly tinged with red; with an apparent ſoftneſs, and a look of thriving health in it.

" The *arm* ſhould be white, round, firm, and ſoft; and more particularly ſo from the elbow to the hands.

The *hands* ſhould unite inſenſibly with the arm; juſt as it does in the ſtatue of the *Venus* of *Medici*. They ſhould be long and delicate, and even the joints and nervous parts of them ſhould be without either any hardneſs or dryneſs.

" The *fingers* ſhould be fine, long, round, and ſoft; ſmall, and leſſening towards the tips of them: and the nails long, rounded at the ends, and pellucid.

" The *boſom* ſhould be white, and charming; and the breaſts equal in roundneſs, whiteneſs and firmneſs; neither too much elevated, nor too much depreſſed; riſing gently, and very diſtinctly ſeparated; in one word, juſt like thoſe of the *Venus* of *Medici*.

" The *ſides* ſhould be long, and the hips wider than the ſhoulders; and ſhould turn off as they do in the ſame *Ve-*

from obſervation by the hands of the moſt induſtrious painters; and uſes the epithet *induſtri* to

nus; and go down rounding, and leſſening gradually to the knee.

The *knee* ſhould be even, and well-rounded: the *legs* ſtrait, but varied by a proper rounding of the more fleſhy part of them; and the *feet* finely turned, white, and little."

Mr. Spence, in the excellent little work before mentioned, which is well worthy of being read and meditated upon by the Engliſh ladies, and will beſt ſupply what is here wanting, obſerves, that the modern dreſs which prevails in England hides and robs us of many beauties; and gives an inſtance of a lady of his acquaintance, who had as fine a head and neck as could be conceived, without his knowing any thing of the matter, till he happened one morning to ſee her at her toilet before ſhe was dreſſed. *Crito*, p. 18.

This muſt often happen to ladies who ſtudy Faſhion inſtead of Nature, and Whim inſtead of Taſte. Their minds are ſo taken up in deviſing or following a new mode of dreſs, that all proper conſideration in reſpect to what is moſt ſuitable and becoming is totally neglected; and thus Beauty itſelf is every day ſacrificed to Whim and Caprice: Ladies of this turn muſt for ever continue inſenſible of their own perfections, on which alone they ought to ſet any value. The ſame thing frequently happens in painting, from the want of a proper idea of what is beautiful, and a due attention to what is moſt ſuitable, moſt becoming, and moſt graceful, and a harmony of colours; for inſtead of ſymmetry and proportion in the outline, and eaſe and grace in the action, the figures are diſtorted or deformed, the attitudes unnatural, the draperies whimſical, tawdry, and extravagant, and no way ſuited to the character.

point out what diligence is neceſſary in order to become a good painter.

What a late writer, who hath given us ample proof of his diligence and ingenuity as an artiſt, ſays in regard to faſhion in painting, may juſtly be applied upon a better foundation, to faſhion in dreſs. "It is only by ſtudy, and meditating upon the works of the Italian maſters, that we can reaſonably expect to form a true taſte, and to defend ourſelves againſt the deſtructive and capricious ſorcery of Faſhion; which changes almoſt with the ſeaſons, and of which the moſt applauded and fineſt effects, in the ſpace of a few years, generally appear to be what they really are, unnatural and ridiculous."

Now if the ladies would ſtudy their own natural perfections, and the beſt works of the Greek and Italian artiſts, and from thence form a juſt idea of what conſtitutes Beauty, and ſtrictly obſerve propriety, ſimplicity, and elegance in dreſs, ſhew a due regard to the harmony of colours, and a proper ſenſe of what is moſt ſuitable and becoming, every one would then appear to the higheſt advantage, both in their perſon and dreſs, and would be the admiration of the other ſex, inſpiring them at the ſame time with the like emulation of appearing alſo to the beſt advantage.

By theſe means the *Belle Idee* would be formed in the mind of every one who has an accurate judgment and a fine imagination, which, in polite arts, is called Taſte; and the Engliſh ladies would then become as celebrated throughout the world for their natural and amiable appearance, and fine taſte, as they now are very juſtly for the beauty of their perſons and the fineneſs of their complexions, when undiſguiſed by the fopperies of faſhion.

In the place of *white*, Arioſto might have put *golden* locks*; *i. e.* reſembling the colour of the pureſt gold. This I mention, as it brings to

From hence we may deſcend to ſome few particulars: That hoops, ſtays, and all violent bandages, ligatures, and other impediments, not only hide, but disfigure and deform, the beauty of their perſons; to which may be aſcribed the cauſe why painters, ever ſince the revival of the arts in the fifteenth century, have been obliged to have recourſe to the fineſt productions of the Greek artiſts, who took their ideas and formed their deſigns from what they obſerved to be moſt perfect and moſt beautiful in Nature.

But at the ſame time we muſt acknowlege, that hoops and whalebone have of late given way to the moſt graceful and eaſy flowing robe that ingenuity ever invented or introduced into this kingdom, which hath been generally worn as a robe of diſtinction (notwithſtanding the different implication of its name) in all polite aſſemblies, public and private, giving way only occaſionally to the more magnificent dreſs worn at court, and to conveniency on other occaſions, and muſt ever continue ſo, or at leaſt till ſomething ſuited to a different mode of dreſs, ſtill more graceful and becoming, ſhall be deviſed.

* Golden Locks have been a favourite epithet in many ages and countries, particularly at the court of England in the days of Elizabeth, whoſe hair was of that colour, and of Charles the Second; this colour of the hair being eſteemed moſt lovely and beautiful, as adding a luſtre to the countenance, and harmoniſing beſt with a fine complexion, which thoſe perſons generally have whoſe hair is of this colour.

mind what I have read in Athenæus, that when the poets in deſcribing Apollo uſe the epithet of *auricomus* (with golden locks), the painter is not to underſtand they mean, that the head of Apollo is to be adorned with locks of gold; nor can we ſuppoſe gold in any caſe proper to be introduced in painting, though frequently practiſed. Imitation, and the reſemblances only of things, and not the introduction of the things themſelves, come within the province of painting *:

To give a very exact idea of beauty, would require great attention and labour; as, although it conſiſts in proportion, yet proportion is itſelf various: Nature differing no leſs in the ſtature of men, than in their faces or mein. Thus we find ſome tall, others ſhort, others middling; ſome fleſhy, others lean; ſome delicate, others nervous and robuſt.

* The abſurd cuſtom of uſing gold as a material, or as ornamental in painting, was not quite exploded in the time of our author. Some of the greateſt maſters of that age, even Raphael and Titian, in compliance with cuſtom, and a falſe taſte which ſtill prevailed, were ſeduced ſometimes, though but ſparingly, to uſe it; but Albert Durer carried this abſurdity to its height, in adorning the head of the Virgin, not with hair of the colour of gold, which would have been ſufficiently abſurd, but with wire of gold.

FABRINI.

I SHOULD be much obliged, my friend, if you would here point out to me ſome rule whereby to aſcertain the meaſure of the human body.

ARETIN.

I WILL do it willingly, as it ſeems to me abſurd for man to apply ſo much ſtudy to the meaſure of land, of the ſea, and of the heavens, and none to the proportion of his own body. I ſay then, that nature having prudently placed the head, as it were the citadel of this wonderful fabric, which is called a microcoſm, or little world, in the moſt elevated part of the body, all the parts of that body ſhould take their meaſure from the head. The head (or, as we call it, the face) is divided into three parts; one from the ſummit of the forehead, where the hair begins, to the eyebrow; the ſecond from the eyebrow to the extremity of the noſtrils; the third from the noſtrils to the chin. The firſt is eſteemed the ſeat of wiſdom; the ſecond of beauty; the third of goodneſs. *Ten times the length of the head, ac-

* De Piles, in his commentary on Du Freſnoy, has given a meaſurement in general agreeable to this of our author, and has noted the variations of the celebrated ſtatues from

cording to ſome, is the juſt height of the human body; according to others nine, ſome eight, nay, ſome even confine it to ſeven. The exact middle of his length is at the parts which diſtinguiſh the ſexes. The eyebrows joined are equal to the circle of the eye. The ſemicircles of the ear ſhould be as large as the mouth when open. The width of the noſe over the mouth ſhould be equal to the length of an eye. The noſe the length of a lip. The diſtance between the eyes equal to an eye. The diſtance of the ear from the noſe equal to the length of the middle finger. The hand of the ſame length with the face. The arm twice and a half as thick as the thumb. The thigh one and a half as thick as the arm. As to length, I will ſpeak more diſtinctly. From the ſummit of the head to the bottom of the noſe is equal to one face. From thence to the forcular bone at the top of the breaſt, is a ſecond; thence to the pit of the ſtomach the third; the fourth * is to the navel; and thence to the parts

it. "The Apollo and Venus of Medicis have more than ten faces."

* De Piles ſays, "The Apollo has a noſe more;" and of the next diviſion, "The Apollo has half a noſe more. The half of the body of the Venus of Medicis is at the lower part of the belly. Albert uſed this diviſion for women, and I believe it is better."

diſtinguiſhing the ſexes, the fifth. This is exactly half of the body. Hence along the thigh to the knee is equal to two faces, and from the knee to the ſole of the foot three. The arm contains three faces from the ligament at the ſhoulder, to the juncture of the hand. The diſtance from the heel to the inſtep is the ſame, as from thence to the extremity of the toes: and the ſize of the man meaſured round under the arms is exactly equal to half his length.

FABRINI.

THESE meaſures are of great importance to any one who would form a juſtly proportioned figure.

ARETIN.

WHOEVER would do this ſhould chuſe the moſt perfect form he can find, and partly imitate nature, as Apelles did, who, when he painted his celebrated Venus emerging from the ſea, (in praiſe of which Ovid ſays, that, if Apelles had not painted her, ſhe would ſtill have been immerſed in the waves) drew her from Phryne, the moſt famous courteſan of the age; and Praxiteles alſo formed his ſtatue of the Venus of Gnidus *, from the ſame

* This was the moſt beautiful of this great artiſt's two ſtatues of the goddeſs, which he had offered to the people

model: Partly he ſhould imitate the beſt marbles and bronzes * of the antient maſters, the admirable perfection of which, whoever can fully taſte

of Cos to chuſe of. The Coans, although the naked one was infinitely more beautiful, ("*immenſa differentia famæ*," ſays Pliny) choſe the one that was clothed, from a regard to the morals of their citizens. The Gnidians, not ſo delicate in this point, bought the naked one, which became the glory of their city, and wonder of the world. They refuſed to part with it to Nicomedes king of Bithynia, at an immenſe price, which he offered for it: "thinking, (ſays Rollin,) that it would diſhonour and even impoveriſh them to ſell for any price whatſoever, a ſtatue which they conſidered as their glory and riches."

Vid. *Plin.* l. 36. c. 5. *Rollin on Arts and Sciences.*

* It has been the practice of all the greateſt modern maſters to ſtudy the remains of antiquity with the greateſt attention. Michael Angelo was ſo fond of one broken ſtatue, that it has from him been called Michael Angelo's School. Raphael is ſaid to have collected vaſt quantities of medals, gems, bas relievos, etc. and ſome who pretend to know his private hiſtory, aver that he deſtroyed great numbers, after having made his uſe of them. The deſign of his Cartoon of Paul and Barnabas bears ſo ſtrong a reſemblance to a ſacrifice in bas relief in the *Admiranda*, as to leave little doubt of the painter's having taken his idea from it.—— To come nearer to our own time, Rubens publiſhed a little Latin treatiſe concerning the imitation of the antients; and in an extract from a MS of that maſter's quoted by De Piles, gives it as his opinion, *ad ſummam artis perfectionem eſſe neceſſariam earum (ſtat. antiq.) intelligentiam imo imbitionem;*

and poſſeſs, may ſafely correct many defects of Nature herſelf, and make his pictures univerſally pleaſing and grateful. Theſe contain all the perfection of the art, and may be properly propoſed as examples of perfect beauty.

FABRINI.

It is very juſt that the ancients, both Greeks and Romans, having obtained the pre-eminence in polite literature, ſhould alſo obtain it in the arts of painting and ſculpture, which approach the neareſt to learning in value *.

" that to attain the higheſt perfection of the art, not only an acquaintance with, but a thorough knowlege of the antique is neceſſary."

" Splendidior quippe ex illis aſſurgit imago,
Magnaque ſe rerum facies aperit meditanti
Tunc noſtri tenuem ſæcli miſerebere ſortem,
Cum ſpes nulla fiet redituræ equalis in ævum."

Theſe lines ſhew Du Freſnoy's opinion upon this ſubject.

* It may be obſerved, that thoſe times which produced the greateſt maſters in the arts of painting and ſculpture, have alſo excelled in polite literature. Phidias, Praxiteles, Parrhaſius, Apelles, and Zeuxis were contemporary with the greateſt men and beſt writers of Greece, with Alexander Socrates, Demoſthenes, and Xenophon. The ſame age which produced Raphael, Titian, Michael Angelo, alſo boaſted of Arioſto, Bembo, etc.—Le Brun, whoſe fame has

ARETIN.

PROPORTION being the principal foundation of deſign, he who beſt obſerves it, muſt always be the beſt maſter in this reſpect: and it being neceſſary to the forming of a perfect body, to copy not only nature but the antique, we muſt be careful that we do this with judgment, leſt we ſhould imitate the worſt parts, whilſt we think we are imitating the beſt. We have an inſtance of this, at preſent, in a painter, who having obſerved that the antients, for the moſt part, deſigned their figures light and ſlender, by too ſtrict an obedience to this cuſtom, and exceeding the juſt bound, has turned this, which is a beauty, into a very ſtriking defect. Others have accuſtomed themſelves in painting of heads (eſpecially of women) to make long necks; having obſerved that

of all the modern painters moſt nearly approached to them, and Girardon, probably the greateſt ſculptor ſince the age of Clement VII. were contemporary with Racine, Corneille, Boileau, Moliere, and others the moſt celebrated writers of France. This may be aſcribed to the ſtrict connexion of the elegant arts among themſelves; to the mutual aſſiſtance they give to each other; to the ſimiliarity of their nature, ſo that they all delight in the ſame climate; and to the temper and genius of their patrons, which forbade to divide arts ſo ſtrongly united by nature.

the greateſt part of the antique pictures of Roman ladies have long necks, and that ſhort ones are generally ungraceful; but by giving into too great a liberty, have made that which was in their original pleaſing, totally otherwiſe in the copy.

FABRINI.

THIS advice is certainly juſt.

ARETIN.

Now we come to conſider man in two different ways, either naked or cloathed. If we repreſent him naked, we may do it after two different manners, muſcular or delicate. And here it is neceſſary that the painter preſerve that propriety *

* Beauty is abſolute or relative. Abſolute beauty is the perfect form which we know by no other term than the *Belle Idee;* but relative beauty conſiſts entirely in propriety, and the conſonance of parts to parts, and of parts to the whole. It is in this ſenſe that the ingenious author of the *Theorie des Sentimens agreables*, ſays, "La beauté ſe "differencie ſuivant les différentes places que la Nature "nous a aſſignées. Elle brille dans l'Hercule Farneſe de "même que dans la Venus de Medicis elle ſe montre juſ- "ques ſur le front auſtere et dans les rides du Moyſe de "Michel Ange. Il y a dans chaque age et dans chaque "ſexe une ſorte de fleur attachée à toute conformation fa- "vorable."

which we treated of in ſpeaking upon Invention. If he is to repreſent Sampſon, he muſt not give him the ſoftneſs and delicacy of Ganymede; nor, if he is to paint Ganymede, ſhould he attempt to imitate the nerves and robuſtneſs of Sampſon. So if he repreſents a child, he ſhould give him the members of a child: an old man muſt not reſemble a youth, nor a youth a child. The ſame propriety muſt be obſerved in a woman, diſtinguiſhing ſex from ſex, and age from age, and giving the characteriſtic marks by which they are diſtinguiſhed from each other. Nor is it only to different kinds of perſons that different figures and aſpects belong, but even the ſame perſons often vary according to the circumſtances of time, place, etc. Thus Cæſar requires different appearances, being repreſented as conſul, as a captain, and as emperor. So alſo in repreſenting Hercules, the painter muſt conceive him in very different manners when fighting Antæus, bearing the heavens, embracing Dejanira, or when ſeeking for his Hylas. Yet all the attitudes and actions muſt preſerve the characteriſtics of Hercules or of Cæſar, tho' circumſtantially different. I muſt alſo enjoin, that there be no diſcordance in the ſame body; that is, that one part ſhould not be fleſhy, and another lean; one part muſcular, another delicate. It is true, where the figure is repreſented in any violent

action, either as bearing a heavy load, or moving an arm, etc. it is neceſſary that the muſcles ſhould ſtart out more in the part laden or extended, than in thoſe parts which are at reſt, but not to an improper degree.

FABRINI.

As you have divided the nude into muſcular and delicate, I wiſh you would inform me which of the two is the more eſtimable.

ARETIN.

I ESTEEM the * delicate to be preferable to the muſcular; and the reaſon is this: that it is a much more difficult art to repreſent fleſh than bone; for in the latter nothing more than hardneſs is neceſſary, but the former requires ſoftneſs and elaſticity, far the moſt difficult part of painting; inſomuch that very few painters ever knew, or do now know how to expreſs it properly. He

* The beautiful is much more difficult to execute in a picture. The head of a delicate girl is much more difficult than the head of an old man; whatever is ſtrongly marked being much eaſier repreſented than what is juſtly proportioned. I. E.

who ſeeks to ſhew the muſcles minutely, attempts to place the bones in their proper places; this is indeed praiſe-worthy: but he who paints the delicate *, marks the bones where they ought to be, but gives them a ſoft covering of fleſh, and fills his nude with grace. If you ſay, that in painting the nude it is diſtinguiſhable whether the painter underſtands anatomy or no, (which is a very neceſſary part of the painter's knowlege, ſince without the bones he can neither form nor clothe the man with fleſh) I anſwer, that the ſame may be known by the manner of ſhewing them when ſoftened; and to conclude, a genteel and delicate nude is infinitely more pleaſing to the eye than one which is robuſt and muſcular. I refer you to the works of the ancients, who uſed for the moſt part to make their figures extremely delicate.

* It is a common error in painters to neglect the ſtudy of anatomy. By this neglect the bones of their robuſt figures are placed wrong, and thoſe of the delicate totally omitted. Richardſon juſtly directs the painter,———that neither muſt the naked be loſt in the drapery, nor too conſpicuous.——Algarotti lays down ſome rules how far the painter ſhould proſecute the ſtudy of anatomy, and recommends to him a treatiſe on the ſubject by Bouchardon.——The ſhort Engliſh work of Cheſelden will be quite ſufficient for his purpoſe.

FABRINI.

DELICACY of members more properly belongs to female than male figures.

ARETIN.

YOU are right: I intimated the ſame when I ſaid that care was to be taken not to confound the ſexes. Yet we find many men who are comparatively delicate, as in general are gentlemen, and all who are not uſed to labour; yet the delicacy of their members is very different from that of Ladies or Ganymedes. It is true, many painters give to their ignorance the name of delicacy; as there are many who, not knowing the poſition and conjunction of the bones, make ſcarce any * mark where they ſtand, but produce their figures by little more than the principal contours.

So, on the other hand, there are ſeveral who by making them muſcular and ſtrong, think to be eſteemed Michael Angelo's in deſign, for which they are deſpiſed by all men of taſte and judg-

* Thus a virtuoſo who was ignorant of anatomy, inſtructing a ſcholar, adviſed, "where you do not well know the muſcle, make it ſoft." J. E.

ment. As a painter would be who ſhould copy a beautiful member of a figure from the works of an ancient painter or ſculptor, or from thoſe of Michael Angelo, Raphael, or Titian, or any other maſter, but not knowing how to introduce it properly, would give it as diſagreeable an effect as an eye (though the moſt beautiful and elegant part of the body) would have joined to an ear, or placed in the middle of the forehead; it being abſolutely neceſſary to the production of a good effect, that every part ſhould not only be beautiful in itſelf, but alſo that it be properly applied.

FABRINI.

YOUR obſervation is very juſt.

ARETIN.

THE next thing to be conſidered is Variety, which ought to be particularly attended to by the painter, as a part ſo neceſſary, that without it even beauty and art become ſatiating. He ſhould ſtudy to vary his heads, hands, feet, bodies, attitudes, and every part * of the human figure; conſider-

* Non eadem formæ ſpecies non omnibus ætas,
Equalis, ſimiliſque color criniſque figuris:
Nam, variis velut orta plagis, gens diſpare vultu.
Du Freſnoy, l. 123.

ing that this is the greateſt wonder in nature, that among ſo many milions of men, there are ſcarcely to be found two ſo much alike as not to differ very conſiderably from each other.

FABRINI.

CERTAINLY an artiſt who does not vary his figures, may with juſtice be ſaid to be no painter. This will hold good alſo with regard to the poet.

ARETIN.

BUT in this alſo we muſt adviſe him not to run into exceſs; as there are ſome painters who, when they have painted a youth, conſtantly place an old man beſide him, or a child; or a young girl by an old woman: and having repreſented one face in profile, they place another in front, or with a ſide-face. If they have placed one man with his back toward the ſpectator, immediately they

As alſo of groupes.

Inque figurarum cumulis non omnibus idem
Corporis inflexus motuſque, vel artubus omnes
Converſis pariter non connitantur eodem;
Sed quædam in diverſa trahunt contraria membra,
Tranſverſique aliis pugnent, et cætera frangant.

Du Freſnoy, l. 137.

place another with his face, and ſo on *. I do not blame this variety; but I ſay, that the office of the painter being to imitate nature, it is not neceſſary that variety ſhould ſeem to be ſtudiouſly ſought for, but obtained by chance. Beſides, he ought ſometimes to break in upon this order, and to make two or three of the ſame age or ſex, or in the ſame attitude, ſo as he is but various in his faces, and properly diverſifies the draperies.

FABRINI.

To the ſame purpoſe are thoſe lines of the judicious Horace in his Poetics.

Qui variare cupit rem prodigaliter unam,
Delphinum ſilvis appingit, fluctibus aprum.

" *He who tries*
With ever varying wonders to ſurpriſe,
In the broad foreſt bids his Dolphins play,
And paints his boars diſporting in the ſea.
FRANCIS."

* Theſe precepts are excellent, and were dictated by a conſummate maſter in all the fineneſſes, and moſt delicate parts of the art. I. E.

I preſume he means Raphael, from obſervations of whoſe collecting Dolce is ſaid to have compiled this work.

ARETIN.

It remains to treat of Motion, a part extremely neceſſary, agreeable, and admirable; truly agreeable in itſelf, and wonderful to the eye of the ſpectators, to ſee motion as it were communicated to an unanimate form repreſented in ſtone, on canvas, or in wood. But this motion ſhould not be continual, or in all the figures; for men are not always in motion, nor ſo violent as to ſeem outrageous. The painter muſt temper, vary, and even ſometimes leave his figures inactive, according to the difference and condition of the ſubjects; an elegant poſition being frequently far more pleaſing than a forced and ill-timed motion. It is neceſſary alſo that all the figures ſhould be adapted to the performance of their reſpective offices, as I have already remarked with reſpect to invention.

Thus if one is to be drawing a ſword, the motion of the arm muſt be bold and ſtrong, and the hand muſt graſp the hilt with force proper for the action. So alſo if a figure is running, every part of the body muſt appear adapted to the action of running. If it is clothed, the wind muſt ſupport the drapery in a proper manner.

Theſe conſiderations are very important, but enter not into the minds of the ignorant.

FABRINI.

WHOEVER will not adhere to theſe rules, ought to deſiſt from painting.

ARETIN.

WE frequently ſee in pictures whole figures, or ſome parts of them foreſhortened *. This ſhould never be done without great judgment and diſcretion. Indeed, foreſhortenings ought, in my opinion, to be admitted but ſeldom, becauſe the more rare they are, the more admiration they occaſion; and eſpecially when the painter, being confined with reſpect to room, by means of this art makes a large figure ſtand in a ſmall ſpace. Sometimes, indeed, he may uſe them to ſhew his knowlege of the art.

* Foreſhortening ſhould be admitted but ſeldom. Du Freſnoy reckons foreſhortening among thoſe things that are to be avoided by the painter:

Difficiles fugito aſpectus, contractaque viſu
Membra ſub ingrato, motuſque, actuſque coactos.

"Avoid all odd aſpects or poſitions, and all ungraceful or forced actions and motions." Shew no parts which are unpleaſing to the ſight, as all foreſhortenings naturally are.

DRYDEN.

FABRINI.

I HAVE heard that foreſhortening is one of the principal difficulties of the art; and therefore I thought that he who oftenеſt introduced it in his works, merited the moſt applauſe.

ARETIN.

YOU muſt know, that the painter ſhould not ſeek for praiſe from one part only, but from all thoſe which abſolutely relate to his art, and more particularly thoſe which give the higheſt pleaſure. Since the principal buſineſs of painting is to pleaſe, if this end is not obtained, the artiſt muſt remain obſcure and unknown. I do not mean ſuch pleaſure as feeds the eyes of the vulgar, or ſuch as ſtrikes on the firſt ſight of a picture, but ſuch as encreaſes the oftener any one returns to obſerve it.——The ſame is true with reſpect to the works of good poets, who give the more pleaſure the oftener they are read, and encreaſe the deſire to read over again what has been read before. Foreſhortening is underſtood by few only, for which reaſon it pleaſes only a few; and even to thoſe who do underſtand it, it often appears rather

wearisome * than pleasing. I can safely affirm, that when they are well done, they deceive the sight of the spectator, who thinks that part which is not above a hand's length, is at its full proportion.

For example: Pliny says, that Apelles painted Alexander the Great, in the temple of Diana, at Ephesus, with a thunderbolt in his hand, where it appeared as if the finger was lifted up, and the bolt was thrown out from the picture. This effect Apelles could not have produced without the assistance of foreshortening. But my opinion is, that for the reasons abovementioned, the painter should not studiously seek for occasions to foreshorten, but use them rarely, that they may not disturb the pleasure of the spectator.

FABRINI.

If I was a painter, I should use them very frequently, hoping to receive more honour from that, than if I used them but seldom.

* A figure to give pleasure must seem easy, otherwise the spectator feels a disagreeable sensation. This is far from being the case with shortened figures, which generally appear uneasy. In that inestimable collection of pictures, the Cartoons of Raphael, the picture which gives the least pleasure is the Draught of Fishes, and that probably because it has the most foreshortening in it.

ARETIN.

You are free-born, and may diſpoſe your works as you think moſt agreeable; but I aſſure you, a different courſe is neceſſary in order to be a maſterly painter. One ſingle figure well foreſhortened ſhews that the painter, if he had pleaſed, could have foreſhortened all the figures. As to the relievo which ſhould be given to the figures, I ſhall ſpeak of that when I come to treat of colouring.

FABRINI.

Without the aſſiſtance of this part, the figures appear as they really are, flat and painted.

ARETIN.

I have made all the neceſſary remarks on the nude; I ſhall now treat of the clothed, but in few words, becauſe, in obedience to propriety (as I obſerved before), the painter muſt conform in his habits to the cuſtoms of nations and conditions. Thus if a painter repreſents an Apoſtle, he muſt not put him in a ſhort coat, nor repreſent a captain with a robe with long ſleeves. As to the material of the draperies, the painter ſhould have regard to their quality; for the plaits in velvet are of one kind, thoſe of armozeen of an-

other, and both differ entirely from thoſe of a thick cloth. It is neceſſary alſo to adapt the plaits to their right places, in ſuch manner as to ſhew the form of what is under them *. They ſhould turn in a proper and maſterly manner, and not ſo that the drapery ſeem to adhere to the fleſh. As too great ſcarcity of drapery makes the figure poor and ungraceful, ſo a great many plaits create confuſion †, and conſequently diſpleaſe the eye. It is neceſſary, therefore, to make uſe in this reſpect of that mean which is moſt to be commended in every thing.

* This precept muſt be underſtood with moderation. Some painters, by a deſire of ſhewing the figure under the drapery, have made it too obvious, and approached too nearly the manner of the ſtatuaries, who are neceſſitated to make their draperies very thin, that the work may not look heavy. But in painting the artiſt muſt conſider the ſtuff. He will in general find it better to chuſe thoſe ſtuffs which will mark the form, than thoſe which will not; as a ſlight ſilk in preference to a velvet, etc.

† The beſt painters have thrown the draperies generally into large plaits, with broad maſſes of light and ſhadow. According to the precepts of the beſt writers on the ſubject, this practice gives a greatneſs and dignity to the figure. We may ſee an inſtance of it in the celebrated picture of St. Peter preaching, by Raphael, where the plaits of the draperies are few and large, eſpecially in the Apoſtle's habit. Du Freſnoy has laid down the principal rules relative to draperies in theſe lines:

FABRINI.

THE painter who clothes his figures well, certainly deſerves great praiſe.

ARETIN.

I NOW proceed to conſider Colouring; of the importance of which thoſe painters are a ſufficient example, who have deceived birds and horſes.

Lati ampli; ſinus pannorum et nobilis ordo
Membra ſequens, ſuper latitantia, lumine et umbra
Exprimet; ille licet tranſverſus ſæpe feratur
Et circumfuſos pannorum porrigat extra
Membra ſinus; non contiguous, ipſiſque figuræ
Partibus impreſſos, quaſi pannus adhæreat illis;
Sed modice expreſſos cum lumine ſervet et umbris.

"Let the Draperies be nobly ſpread upon the body; let the folds be large, and let them follow the order of the parts, that they may be ſeen underneath by means of the lights and ſhadows, notwithſtanding that the parts ſhould be often traverſed (or croſſed) by the flowing of the folds, which looſely encompaſs them, without ſitting too ſtrait upon them; but let them mark the parts which are under them, ſo as in ſome manner to diſtinguiſh them, by the judicious ordering of the lights and ſhadows."

DRYDEN.

FABRINI.

I DO not remember any inſtance of theſe deceits.

ARETIN.

IT is well known that Zeuxis painted ſome grapes ſo extremely like nature, that the birds flew to them, taking them to be real: and Apelles having ſhewn ſeveral horſes, painted by different maſters, to ſome living ones, they ſtood quiet, without ſhewing any ſigns of knowing them to be horſes; but preſently on his ſhewing them a picture of his own, in which there was a horſe painted by his own hand, the horſes, immediateately upon ſeeing it, began to neigh *.

* Theſe ſtories are handed down to us by Pliny (the xxxvth book of whoſe Natural Hiſtory treats of the arts). ——This picture of the Horſe is ſaid to have been done for a public *certamen* (diſpute). The prize had nearly been adjudged to his rival; on which ſays Pliny, "ad mutos quadrupedes provocavit ab hominibus," he appealed from men to the judgment of mute animals; and having ſhewn the pictures to ſome horſes, they gave teſtimony to the excellence of Apelles, by neighing when his was produced. This great painter not only enriched the world by the fineſt performances his art ever exhibited, but alſo by his writings, which were extant in the time of Pliny, but are ſince loſt.

FABRINI.

A NOBLE teſtimony of Apelles' excellence!

ARETIN.

You muſt alſo have read that Parrhaſius, contending with Zeuxis, expoſed to public view a painting in which nothing was repreſented but a curtain, which ſeemed to cover a picture, ſo extremely agreeable to truth in its repreſentation, that Zeuxis frequently deſired that it might be drawn aſide, that he might ſee the picture, believing the curtain to be real: but afterwards diſcovering his error, acknowleged himſelf outdone, as he had only deceived birds, but Parrhaſius had deceived him, the maſter who had painted the deception. Protogenes being deſirous to repreſent the foam which frothed out from the mouth of a horſe, which he had painted as fatigued and weary, after having attempted frequently to attain to the reſemblance by changing his colours, at length diſpairing of it, threw the ſpunge with which he cleaned his pencils at the horſe's mouth, and found chance had produced that effect which he could not obtain by his art.

FABRINI.

This was no matter of praiſe to the painter, but to chance.

ARETIN.

It ſerves to ſhew the vaſt care which the ancients employed that their works ſhould imitate nature juſtly. And certainly colouring is of ſuch importance and power, that when the painter imitates well the natural teints and ſoftneſs of the fleſh, and adds the propriety of the ſeveral parts, his paintings ſeem alive, and as if nothing but breath was wanting to them. The principal part of colouring is the contraſt between the light and ſhade, to which is added a middle teint, which unites and blends one extreme with the other, and makes the figures appear round, and more or leſs diſtant, as is required; for the painter muſt take care in the placing of them not to breed confuſion. In this part it is neceſſary alſo to have a thorough knowlege of perſpective, to diminiſh thoſe objects which are diſtant. But the painter muſt always keep an attentive eye upon the teints and ſoftneſs of the fleſh; for there are many who paint it ſo, that it appears like porphyry both in colour and hardneſs; and the ſhades are too ſtrong

and end ſometimes entirely black. Many make them too white, others too red. For my part, I would prefer brownneſs to an improper white; and would, for the moſt part, baniſh from my pictures the vermilion cheeks, and lips of coral, which makes the faces look more like maſks than nature. We read that a brown colouring was frequently uſed by Apelles; whence Propertius, in reprehending his Cynthia, who painted herſelf, ſays, he wiſhes ſhe would ſhew that ſimplicity and purity of colouring which is ſeen in the paintings of Apelles. It is true, theſe teints ought to be varied, and the ſexes, ages, and other circumſtances of the figures, ought to be conſidered: ſexes, as in general the colour of the fleſh of a young girl differs from that of a young man: age, as the colour of the fleſh of an old man or woman is again different from either of theſe: circumſtances, as the ſame colouring is not required in a peaſant as in a gentleman.

FABRINI.

I THINK we have a notable inſtance of faulty colouring in a picture of Lorenzo Loto, which is in the Carmelite Church here in Venice.

ARETIN.

THERE are not wanting examples of painters, who, if I was to mention it in their company, would treat me with ridicule. It is neceſſary that the colours ſhould be tempered and united in ſuch a manner as to repreſent nature, and that nothing ſhould remain offenſive to the eye. Such are liny contours, which ſhould be avoided, (as they are not ſo in Nature) and which I have already remarked, of ſtrong and diſunited ſhades. Theſe lights and ſhades judiciouſly placed make the figures appear round, and give them the relievo which is required; of which relievo thoſe figures which are deprived, appear, as you juſtly obſerved, painted, becauſe the ſuperficies remains apparently plain. Whoever is maſter of this, is poſſeſſed of one of the moſt important parts of his art. But the greateſt difficulty in colouring is the imitation of the carnations, and the variety of teints and ſoftneſs. It is alſo neceſſary to know the colour of the draperies, ſilks, gold, etc. with ſuch preciſion, that one may ſeem to ſee the hardneſs or ſoftneſs more or leſs, according to the nature of the ſtuff; as alſo the ſhining of arms, the darkneſs of night, the clearneſs of day, lightning, fire, water, earth, ſtones, graſs, trees, leaves, flowers, fruits, houſes, cots, animals, and other

ſuch things ſo perfectly well, that they may all appear natural, and not ſatiate the eyes of the ſpectator. And let no one think the force of colouring conſiſts in the choice of beautiful colours; as fine whites, beautiful azures, green, or the like, for theſe are equally beautiful before they are made uſe of; but in knowing how to manage them properly. I know a painter in this city who could imitate camblet perfectly well, but did not know how to clothe a naked figure; ſo that it always appeared not to be drapery, but a piece of camblet thrown upon the figure by chance. Others, on the contrary, do not know how to imitate the different teints of ſtuffs, but only place the colours full as they are; ſo that in their works nothing is praiſe-worthy but the colours themſelves.

FABRINI.

It appears to me, that in this a certain negligence is neceſſary, ſo that there may not be too ſtudied a beauty of colouring, nor the figures too highly finiſhed, but an agreeable temperance throughout. For there are ſome painters who finiſh their figures ſo very highly, that they appear painted; and with ſuch exact dreſſes of the hair, that not a ſingle one is out of its place.

This is a fault, not a beauty; becauſe it gives into affectation, which deprives every thing of grace. Whence the judicious Petrarch, ſpeaking of the hair of his Laura, ſays,

Negletto ad arte, e'nnanellato et hirto:
In artful negligence, with eaſy grace,
Her flowing hair in natural ringlets ſtrays.

In like manner Horace adviſes to baniſh from the poem all ambitious ornaments *.

ARETIN.

It is above all things neceſſary to avoid too ſcrupulous diligence, which is hurtful in every work of art: whence Apelles (if I miſtake not) uſed to ſay, that Protogenes was equal, or perhaps ſuperior, to him in every part of painting; but that in one he (Apelles) excelled him, which

* This precept may teach the painter to make a ſparing uſe of gold, gems, etc. according to the words of our Poet:

Poets, like Painters, thus unſkill'd to trace
The naked nature, and the living grace,
With gold and jewels cover every part,
And hide with ornaments their want of art.

To ſuch a one Apelles ſaid, "Although you could not make her (a Venus) beautiful, you was reſolved to make her fine." Ὦ μειράκιον, ειπεν, μὴ δυνάμενος γράψαι καλὴν, πλουσίαν ἐποιήσας." Vid. Cle. Alex. apud Junium.

was, that Protogenes never knew when to leave a picture.

FABRINI.

THIS ſuperabundant diligence is equally hurtful to writers; for wherever labour is diſcoverable, there neceſſarily is hardneſs and affectation, which is always wearifome to the reader.

ARETIN.

IN fine, there is another part neceſſary to a good painter, without which a picture becomes cold, and like a dead body which is totally inactive. This is, that the figures ſhould affect the minds of the obſervers; ſome diſturbing them *,

* Omnis enim motus animi ſuum quendam a naturâ habet vultum et ſonum et geſtum———hi ſunt actori ut pictori expoſiti ad variandum colores. CICERO.

Ἆρ οὖν, ἔφη, γίγνεται ἐν ἀνθρώπῳ πώποτε φιλοφρόνως ϗ τὸ ἐχθρῶς βλέπειν προς τινας; Ἐμοιγε δοκει ἔφη (Parrhaſius) οὐκουν τό γε μεμητὸν, ἐν τοῖς ὄμμασιν; ϗ μάλα, ἔφη. Ἐπὶ δὲ τοῖς τῶν φίλων ἀγαθοῖς ϗ τοῖς κακοῖς ὁμόιως σοι δοκουσιν ἔχειν τὰ πρόσωπα, οἵ τε φροντίζοντες, ϗ οἱ μή; Μὰ Δῖ᾽ ὐ δῆτα, ἔφη. Ἐπὶ μὲν γὰρ τοῖς ἀγαθοῖς φαιδροὶ, ἐπι δὲ τοῖς κακοῖς σκυνθρωποὶ γίγνονται. Ουκῦν, ἔφη ϗ ταῦτα δυνατον απεικαζειν; ϗ μαλα ἔφη.

Αλλὰ μὲν ϗ τὸ μεγαλοπρεπὶς τε ϗ ελευθέριον, ϗ τὸ ταπεινὸν τε ϗ ἀνελεύθερον, ϗ τὸ σωφρονητικόν τε ϗ φρονιμον, ϗ τὸ ὑβριςι-

others allaying that tumult; ſome moving them to pity, others to diſdain or wrath, according to the nature of the hiſtory repreſented *; otherwiſe the painter may fairly conclude he has done nothing; for this is the grand reſult of all his other excellencies. The ſame may be obſerved of the Poet, the Hiſtorian, and the Orator; for if what they write or recite wants this power, it is deſtitute of all life and ſpirit. Nor can the painter poſſibly affect others, unleſs, before he begins his figures, he himſelf feels thoſe † paſſions or affections which he would impreſs on their minds.

κόν τε ϗ ἀπειρόκαλον, ϗ διά τυ προσώπυ ϗ διὰ τῶν σκημάτων, καὶ ἑστώτων καὶ κινυμένων ἀνθρώπων διαφαίνει. Αληθῆ λέγεις, ἔφη. Ουκυν καὶ ταῦτα μιμητα, καὶ μάλα ἔφη. Socrates apud Xenop. Lib. 3. cap. 10.

* It is from a long obſervation of Nature, and the effects of the paſſions upon the face and geſtures, that the painter muſt obtain the art of expreſſing them in painting, and producing them in the ſpectator. Every paſſion has (as Socrates obſerves to Parrhaſius, in the paſſage quoted above) its proper mode of expreſſion by the muſcles, but more particularly by the eyes. Le Brun wrote a Treatiſe on the Paſſions, which can never be too much ſtudied by the painter.

† I remember to have read (I think in Mr. Addiſon) that Lully, the celebrated muſical compoſer, could never compoſe till he had worked himſelf up into the paſſion he meant to communicate to others, of which he gives a remarkable inſtance.

Hence our ſo often quoted Horace ſays, "If you would make me weep, you muſt firſt weep your-

The picture muſt receive the paſſion (as Lully's compoſition did) from the artiſt. The ſpectator muſt there ſee, as in a mirror, the ſoul of the artiſt repreſented, and by that medium receive the paſſion himſelf. This part is, as Dolce juſtly obſerves, neceſſary alſo for the poet, the hiſtorian, and the orator. Of its vaſt power in affecting the audience, there never were perhaps in any age or country more ſtriking inſtances than in Mr. Garrick, and the late inimitable Mrs. Pritchard. The former (particularly for two or three of the laſt ſeaſons) is ſo entirely the character he repreſents, that the mind feels every change of paſſion, and is drawn on by a pleaſing violence to attribute reality to the well imitated ſcene. The latter probably felt more exquiſitely, and communicated more juſtly the paſſions and affections intended to be moved by the author, than any performer that ever appeared on any ſtage.——She was ſo totally abſorbed in her character, that without uny impetuoſity of action, or any ſtage arts, by the mere power of her own feelings and expreſſion, ſhe enchanted the ſoul, and bent it to her will with a more than magic ſkill. It gives the higheſt pleaſure to be able, by this ſhort digreſſion, to pay a tribute for the pleaſure the tranſlator has received from two performers, one of whom we cannot prize too much, and the other whom we can never ſufficiently lament——

—"Nil orturum alias, nil ortum tale fatentes."

HOR.

ſelf *." It is impoſſible that any one with a cold hand ſhould burn what he touches †. Dante has admirably included this excellence of the painter in theſe two lines:

Morti li morti, e i vivi parean vivi,
Non vide, me' di me chi vide il vero.

*——Si vis me ſtere, dolendum eſt
Primùm ipſi tibi; tunc tua me infortunia lædent,
Telephe, vel Peleu: malè ſi mandata loquêris,
Aut dormitabo, aut ridebo. *De A. P.* 102.

† "The expreſſion of the paſſions in painting, (ſays an ingenious and judicious writer) is intimately connected with ſenſibility of ſoul, fidelity of organs, and preciſion of judgment." *(Watelet Reflexions ſur la Peinture.)* It muſt therefore be the reſult of a great number of qualifications given by nature, and improved by long ſtudy and attention. The ſtudent, who would apply himſelf to painting, muſt examine very impartially whether he has ſuch an accuracy of organ, and ſenſibility of ſoul, as are neceſſary for the clear perception of the objects around him, and to intereſt him in every event that occurs. If he is not poſſeſſed of theſe, he will very unjuſtly blame his fortune, or the partial taſte of his countrymen, if he does not ſucceed. If he is poſſeſſed of them, he muſt apply himſelf with the moſt unwearied ardour to the obſervation of nature, ſtudy every muſcle of the human face and body, and every turn they are capable of. The ſtage will be peculiarly uſeful to him; it is the beſt ſchool for his obſervations, as the paſſions are exactly repreſented there as they proceed from a ſenſible mind. In capitals they are too much diſguiſed by faſhion, art, diſſimulation, and affectation, to be perceived with certainty.

And ſince the arrival at the perfection of painting, to which ſo many concurrent abilities are neceſſary, is difficult and arduous; it is a favour which the liberality of heaven has conferred but on a few; for, in truth, it is neceſſary that the painter, as well as the poet, ſhould be born ſo, and be the child of Nature. It is not to be credited, (as I have often obſerved) that there ſhould be one only certain manner of painting well, becauſe as the complexions and humours of men vary, ſo their manners muſt neceſſarily be different; and every one follows that to which he is naturally inclined. Hence different kinds of painters muſt neceſſarily ariſe; ſome who ſtudy to give pleaſure; others terrible: ſome whoſe works are tender and delicate; others replete with grandeur and majeſty. We may obſerve the ſame thing in hiſtorians, in poets and orators: but of this we ſhall ſpeak a little farther in the courſe of our work. For the preſent, I ſhall proceed to the compariſon, on account of which this diſcourſe had its origin.

FABRINI.

I HAVE expected you to come to it ſome time.

ARETIN.

THE little which I have premiſed, is the ſum of what relates to painting in general. If you

are desirous to know farther particulars relative to the art, you may read the little book written by Leon Baptista Alberti, which is well translated (as are all his other works) by M. Lodovico Domenichi; and also Vasari's book on the same subject *.

FABRINI.

WHAT you have already said seems to me quite sufficient, not only for perfectly judging, but even

* The recommendation of these two writers, gives me an opportunity to advise every student in painting, to bestow a little of his leisure-time to the attainment of the Italian language, as he will find the authors who have written in it extremely useful to him, as he proceeds in his profession. The labours of the Sieur Veneroni and Mr Baretti have rendered it an acquisition of great facility. The Italian writers excel as much in the theory, as their artists have done in the practice of painting. The Lives of the Painters, by Vasari and Baldanacci; the Riposo di Rafaelle Borghini; the works of Zucchero, and almost numberless other authors upon the art, abound in observations which he will find daily useful in practice. The poets exceed probably those of any other nation in picturesque images and scenes; and although some of them have made their appearance in our language, yet there are many of the first rank left behind; in particular the profound Dante, whose ideas Michael Angelo found so congenial to his own, that he filled the margin of his copy of the Inferno with sketches of the scenes described by the poet.

for painting, all that remains conſiſting in exerciſe and practice. Among all that you have ſaid, two things pleaſe me highly; the firſt, that pictures ſhould affect the ſpectators; the other, that the painter muſt be born ſo: for we ſee many who have not been wanting in induſtry, and have wearied themſelves long in drawing from relievos and from life, and yet could never exceed mediocrity. Others who have ſhewn the moſt promiſing beginnings for ſome time, and have exceeded their contemporaries under the conduct of Nature, being afterwards deſerted by her, have gone backwards, and ſucceeded in nothing. Whence one may juſtly apply to this purpoſe, theſe ſententious lines of Arioſto, with the change of two words:

Sono i poeti et i pittori pochi;
Pittori che non ſian del nome indegni.

Poets and painters few we juſtly name,
For few their honours can with juſtice claim.

But with reſpect to affecting the paſſions, I have ſeen few pictures here in Venice, excepting thoſe of Titian, which produce that effect.

ARETIN.

Upon recollecting, therefore, all the parts which are required in a good painter, we ſhall

find that Michael Angelo poſſeſſes one alone, Deſign; and that Raphael poſſeſſes them all, or at leaſt (as a man cannot attain the independence of a God, to whom nothing is wanting) the greater part; and if he was deficient in any, it was ſuch as was of little moment.

FABRINI.

To the proof.

ARETIN.

FIRST, as to Invention, whoever pays good attention, and minutely conſiders the paintings of one and the other, will find Raphael to have moſt admirably obſerved every thing relative to this part, and Michael Angelo little or nothing.

FABRINI.

THIS ſeems to me a great partiality in the parallel.

ARETIN.

I SAY nothing more than truth: hear me with patience. To leave apart all that reſpects the Hiſtory (in which Raphael imitated the writers in ſuch a manner, that frequently the judg-

ment of the obſerver is led to believe that the painter has repreſented things more juſtly in his pictures than they in their writings, or at leaſt was on equal terms with them), and proceeding to Propriety, from this Raphael never departed, but made his children really children *, that is, ſoft and tender, his men robuſt, and his women with that delicacy which belongs to their ſex.

FABRINI.

HAS not the great Michael Angelo alſo preſerved this propriety?

* In his own time Titian far exceeded him in the tender, and afterwards Francis Du Queſnoi, ſurnamed the Fleming. I. E.

It ſeems odd the Italian editor ſhould compare Fiamingo, who was a ſculptor, to Michael Angelo, where he is ſpoken of as a painter. Fiamingo's principal excellence was in boys, and the delicate. He had the art of ſoftening and vivifying his marble to a ſurprizing degree. In the cathedral church at Ghent, there is a monument done by him for Biſhop Trieſte, which is extremely fine: the weeping boys do not yield even to thoſe on Cardinal Richlieu's monument at the Sorbonne. Winckelman ſays, Michael Angelo "attained the antique; but only in ſtrong muſcular figures, heroic frames; not in thoſe of tender youth, nor in female bodies, which under his bold hand grew Amazons."

Painting and Sculpture of the Greeks, p. 23.

ARETIN.

If I would pleaſe you, and his other favourers, I ſhould ſay yes; but if I am to ſpeak truth, I muſt ſay no: for although we may obſerve in the pictures of Michael Angelo, the general diſtinctions of age and ſex (which every painter knows), yet you cannot find it in the diſtribution of the muſcles. I ſhall not ſtop to examine his particular works, both through the reſpect I bear him, and which ought to be had to ſuch a man, as alſo becauſe it is unneceſſary. But what think you with regard to modeſty? Does it appear to you proper that the painter, for the ſake of ſhewing the difficulties of the art, ſhould exhibit what ſhame and modeſty conceal, without any regard either to the ſanctity of the perſons whom he repreſents, or to the place where they are painted *?

* One great uſe of the polite arts is to ſoften the minds and purify the morals of mankind.——That painting in particular has had this effect, both in ſtimulating the mind to virtue, and deterring it from vice, hiſtory informs us. ——But like thoſe medicaments which when properly applied reſtore the conſtitution to, or preſerve it in, health, yet when wrongly adminiſtered deſtroy it; ſo thoſe arts, which when applied to the cultivation of virtue, are moſt efficacious in purifying and exalting the mind, if they are

FABRINI.

You are too rigid and ſcrupulous.

ARETIN.

Who will be daring enough to affirm that it is proper, that in Rome, in the church of St. Peter, the chief of the apoſtles; in Rome, where all the world aſſembles, in the chapel of that high prieſt, who (as Bembo ſays) is the repreſentative of God upon earth, figures ſhould be ſeen, who immo-

wrenched to the purpoſes of vice, tend the moſt directly to ſully and debaſe it to a rank below that of beaſts.—— Propertius ſays, to what purpoſe did they erect temples to Chaſtity in Rome, when private houſes were permitted to contain inducements to vice? He elegantly exclaims againſt the pernicious cuſtom:

Quæ manus obſcænas depinxit prima tabellas,
Et poſuit caſta turpia viſa domo:
Illa puellarum ingenuos corrupit ocellos,
Nequitiæque ſuæ noluit eſſe rudes.
Ah! gemat in terris iſta qui protulit arte
Jurgia ſub tacita condita lætitia.

He concludes, that the only ſecurity is in purity of mind; ——that loſt, no tie remains.

—nihil invitæ triſtis cuſtodia prodeſt
Quam peccare pudet Cynthia tuta ſat eſt.

Eleg. lib. II. E. 5. ver. 219. etc.

deſtly diſcover what decency conceals? A thing in truth, (ſpeaking with ſubmiſſion) utterly unworthy of that moſt holy place *. The laws prohibit the printing of immodeſt books: how much more ſhould they prohibit ſuch pictures †? Does it appear to you, that they excite the mind to devotion? or raiſe it to the contemplation of divine

* L'Abbe de Marſy, alluding to this picture of the Laſt Judgment, in his Latin Poem upon Painting, has the following beautiful lines.

Hinc adeo Italici culpata audacia quondam
Artificis, pingens qui mundi extrema ruentis
Funera, et ultrices venturi judicis iras,
Larvarum omnigenas ſpecies et ludicra miris
Induxit portenta modis, Stygiaſque ſorores,
Infernumque ſenem conto ſimulacra cientem.
Et vada cæruleis ſulcantum livida remis.
Obſcænas etiam effigies et lubrica paſſim
Objectare oculis monſtra indignantibus auſus.
Horruit aſpectu pietas, veſtigia torſit
Relligio, ingenuus deflexit lumina Candor,
Et Pudor averſos texit velamine vultus."

† According to Horace's obſervation:

Segniùs irritant animos demiſſa per aurem,
Quàm quæ ſunt oculis ſubjecta fidelibus———
What we hear
With weaker paſſion will affect the heart,
Than when the faithful eye beholds the part.

A. P. 180

ſubjects? But let us yield to Michael Angelo on account of his great merit, what we ſhould not allow to any one elſe *. But let us alſo freely ſpeak truth: If that is not permitted, I would I had not ſaid this, becauſe I do not ſay it for the ſake of carping at his merits, nor to make a vain parade of extraordinary knowlege.

FABRINI.

The eyes of ſome perſons, my friend, are uncorrupt and unoffended by ſeeing natural objects. Thoſe which are infirm ſee nothing with a juſt mind; and you may with truth ſuppoſe, that if this were really ſo bad an example as you think it, it would not be ſuffered. But as you weigh theſe things with the ſeverity of a Socrates, I aſk you, whether you think that Raphael acted conſiſtently with modeſty when he deſigned, and cauſed to be engraved by Marc Antonio, thoſe men and women in looſe and immodeſt embraces?

ARETIN.

I might anſwer to you, that Raphael was not the inventor of it, but Julio Romano, his diſciple

* Aretin might obſerve of Michael Angelo, as Pliny does of an antient artiſt, "Fuit celeber niſi flagitio inſigni corrupiſſet artem: He was famous, had he not corrupted his art by his exceſſive flagitiouſneſs."

and heir. But allowing that he had deſigned the whole or part of it, he did not expoſe it in the public ſquares, or in the churches; but they came by chance into the hands of Marc Antonio, who for his own profit engraved them for Bavier; and Marc Antonio, if I had not interpoſed, would have met with a puniſhment from Pope Leo worthy his deſerts *.

FABRINI.

THIS is merely a covering of fine ſugar over aloes.

* This place deſerves elucidation; for theſe deſigns (as appears from the beſt authorities) ſeem to have been made by J. Romano for Aretin. The verſes under the above prints are written by him, and ſeem placed there to raiſe vicious ideas. And here Dolce makes him ſay, that if he had not uſed his intereſt in favour of Marc Antonio, he would have been puniſhed. Among the Letters of Aretin, there is one directed to Clement the Seventh, which does not confirm what we find here. I. E.

Julio Romano would have been put to death by the Pope, if he had not fled to Mantua, according to Lamotte, as quoted by Beyer in his *Memoriæ*, *Lib. rar.* who informs us, that theſe Sonnets, fixteen in number, were tranſlated into Latin by Bernh. Moneta, who added theſe lines under the head of Aretin:

Excudit Veneres Marcus quas Julius ante
Pinxerat: Hæc ſcribens vicit utrumque Petrus ——

ARETIN.

I DO not vary in the leaſt from truth, nor is it utterly prohibited to the painter ſometimes to do ſuch things by way of paſtime; as ſome of the antient poets trifled laſciviouſly for Mecenas's diverſion upon the image of Priapus, to celebrate that miniſter's gardens *. But in public, eſpecially in ſacred places, and on divine ſubjects, modeſty ſhould always be regarded: and it would be much better that theſe figures had been more modeſt, even if they had been leſs perfect in deſign, than as we ſee them, moſt perfect, but moſt immodeſt. But the virtuous Raphael always obſerved this modeſty in all his works; inſomuch that though he generally gave to his figures a ſoft and elegant air, which charmed and inflamed the mind; nevertheleſs, in the faces of his ſaints, and particularly of the Virgin Mother of our Lord, he always obſerved I know not what of ſanctity and divinity, (and not only in the faces, but alſo in all their motions) which ſeems to repreſs every vicious thought in the ſpectator's mind. Wherefore in this part of invention, both with regard to the hiſtory and to propriety, Raphael is ſuperior.

* To the great diſhonour of himſelf and his art, Horace is among this number.

FABRINI.

I DO not know that Michael Angelo yields to Raphael for the compoſition of hiſtory; on the contrary, I hold the oppoſite opinion, that he far exceeds him. For I dare aver, that in the order of his ſtupendous Judgment many moſt profound allegorical ſentiments are contained, which are underſtood by only a few.

ARETIN.

IN this he might praiſe, as imitating thoſe great philoſophers who hid under the veil of poetry the greateſt myſteries of human and divine philoſophy, that they might not be underſtood by the vulgar, becauſe they would not caſt their pearl before ſwine. And this I would believe to be the meaning of Michael Anglo, were there not ſome things in that Judgment quite ridiculous.

FABRINI.

WHAT are they?

ARETIN.

Is it not ridiculous to repreſent among the multitude of bleſſed ſouls in heaven, ſome ten-

derly kiſſing each other, when they ought to be intent, with their minds fixed in contemplation of the Divinity, and of the future ſentence; eſpecially in ſo terrible a day as we read and undoubtedly believe the day of judgment to be; of which holy ſcripture ſays, that it ſhall ſtupify death and nature, when all mankind ſhall ariſe, and give an account of their good and evil actions done in this life, to the Eternal Judge of all things? Beſides, what myſtical ſenſe can be hidden by painting Chriſt beardleſs? or to ſee a Devil with his hand graſped round the thigh of a large figure which he is pulling down, and whoſe pain is ſo great, that he gnaws his finger? Do not for goodneſs-ſake make me proceed farther on this ſubject, leſt it ſhould ſeem that I ſpeak ill of a man by others eſteemed divine *.

FABRINI.

I REPEAT to you that his intention is moſt ingenious, and underſtood by few.

* Equally abſurd are the allegorical figures of other maſters.—The reader may ſee the abſurdities of Ripa, Otho Venius, and Rubens, pointed out in Mr. Spence's Polymetis. That excellent judge ſays, "Even Raphael himſelf, the divine Raphael, is not without faults in the allegorical part of his painting."

Vide *Polymetis*, p. 293. etc. fol. 1747.

ARETIN.

It does not appear to me very proper, that the eyes of children, of matrons, and of virgins, ſhould openly behold thoſe immodeſt parts which they diſcover; and that the learned alone ſhould underſtand that depth of allegory which they conceal. But I may ſay of him what a learned and holy man is reported to have ſaid of Perſius the ſatiric poet, who is beyond all meaſure obſcure: "If you are not willing to be underſtood, neither will I underſtand you;" and with theſe words threw his book into the fire, making him a proper ſacrifice to Vulcan. So I may ſay, that ſince Michael Angelo is not deſirous that his inventions ſhould be underſtood by any except the few learned; I, who am not one of thoſe few learned, ſhall leave his thoughts to himſelf. We have conſidered Michael Angelo in ſacred hiſtory: Let us conſider Raphael in profane; for when we find him moſt accurate and modeſt in this, we may conceive that he is not leſs ſo in the other.

FABRINI.

I HEAR YOU.

ARETIN.

I DO not know whether you have ſeen at our friend Dolce's, the picture of Roxana painted by Raphael, which has been ſince engraved on copper.

FABRINI.

I DO not remember it.

ARETIN.

IT is a picture in which is repreſented the coronation of Roxana, who, being a moſt beautiful woman, was much beloved by Alexander the Great. Alexander is likewiſe repreſented in the picture ſtanding near Roxana, and preſenting the crown to her; and ſhe ſits on one ſide of a bed in a timid and reverential attitude, entirely naked, except that, for the ſake of modeſty, a ſlight drapery is thrown over her *. It is impoſſible to

* I have ſeen the deſign here mentioned: it is now at Paris. There are two; one is in red crayon, in which the figures are all naked; the other in water colour, which is here mentioned. Roxana is ſitting on a bed. Theſe deſigns have been engraved ſometime ſince. They are by Raphael, extremely beautiful, and formerly belonged to Rubens.

conceive an air more gentle, or a body more delicate, with a proper fulneſs of fleſh, and a ſtature not too long, but with an agreeable eaſe. There is a naked boy with wings undreſſing her feet; another above arranges her hair: a little farther off there is a youth entirely naked, who points out Roxana to Alexander with his finger, as inviting him to the ſacrifices of Venus or Juno; and alſo a man bearing a torch. In another part there is a groupe of children, ſome of which bear the ſhield of Alexander, ſhewing a fatigue and force agreeable to their age, and another bearing his lance. There is a third, who having got on his cuiraſs, not being able to ſupport its weight, has fallen down and ſeems crying. All theſe figures have the moſt elegant airs, and various attitudes. In this compoſition Raphael has preſerved hiſtory, propriety, and modeſty: and beſides this (as a mute Poet,) he has from his own conceptions imagined Hymen and the Boys.

FABRINI.

I THINK I have read this invention in Lucian *.

* The picture deſcribed by Lucian was exhibited at the Olympic Games. Pronexenides was ſo much pleaſed with it, that he gave the painter his daughter in marriage. Vide *Lucian Zeuxis et Du Bos Reflex. Cr.* vol. I. p. 398.

ARETIN.

Be that as it may, it is ſo happily expreſſed, that it would ſeem doubtful whether Raphael had taken it from the works of Lucian, or Lucian from the picture of Raphael, had not Lucian lived ſome ages before. But what of that? So Virgil deſcribed his Laocoon, ſuch as he had before ſeen him, in the ſtatue formed by three Rhodian artiſts, which now is ſeen in Rome, the wonder of every one *. The liberty is mutual,

* The Laocoon here mentioned is in a court of the Belvedere Garden, and is juſtly eſteemed one of the fineſt remains we have of the antients.——It was in the houſe of the emperor Titus.——Pliny gives it the character of "opus omnibus picturæ et ſtatuariæ artis preferendum; a work to be preferred to all the productions of painting and ſculpture;" and tells us it was done by Ageſander, Polydorus, and Athenodorus, three Rhodians, whom he ſtiles, "ſummi artifices, moſt excellent artiſts." Winckelman, in his excellent Reflections an the Painting and Sculpture of the Greeks, ſpeaking of the noble ſimplicity and ſedate grandeur of the Greek ſtatues, ſays, "As the bottom of the ſea lies peaceable beneath the foaming ſurface, a great ſoul lies ſedate beneath the ſtrife of paſſions in Greek figures.——In the face of Laocoon this ſoul ſhines with full luſtre, not confined to the face, however, amidſt the moſt violent ſufferings; pangs piercing every muſcle, every labouring nerve; pangs which we almoſt feel ourſelves while

that painters frequently receive their ideas from the poets, and poets from the painters. The ſame may be ſaid of his Galatea *, which contends with Politian's beautiful poem, and of many

we conſider———not the face, nor the moſt expreſſive parts,——only the belly contracted by excruciating pains: theſe, however, I ſay, exert not themſelves with violence either in the face or geſture. He pierces not heaven like the Laocoon of Virgil; his mouth is rather opened to diſcharge an anxious over-loaded groan, as Sadolet ſays. The ſtruggling boys and the ſupporting mind exert themſelves with equal ſtrength, nay, balance all the frame. Laocoon ſuffers, but ſuffers like the Philoctetes of Sophocles; we weeping feel his pains, but wiſh for the hero's ſtrength to ſupport his miſery,"———*Winckelman*, p. 30. See alſo the *Monumens de Rome*, p. 240.

* This beautiful Galatea is in the palace of Auguſtin Ghigi, built at Rome a la Longare, ſince called the Little Farneſe. There is alſo in this palace the ſtory of Pſyche by Raphael, part of which was painted from his deſigns by his ſcholars, as are moſt of the works of this maſter. Several of theſe pictures, which were damaged, have been repaired by Carlo Maratti. I. E.

This is the picture he did for Count Caſtiglione—He was employed upon it when he wrote the letter from which a part is quoted, p. 110.

Reguenet ſays of it, " La Galathée eſt le corps de femme le mieux fait qu'ait jamais peint Raphael d' Urbin; les Contours en ſont d'une elegance et d'une douceur charmantes; et l'on peut hardiment le mettre en parallele avec celui de la Venus de Medicis, qui eſt le plus parfait qui ſoit dans le monde." *Monumens de Rome*, p. 102.

other of his elegant inventions. But it would make my diſcourſe too long; and you may have ſeen them at ſeveral times, and can ſee them whenever you pleaſe in Rome; leaving apart the number of beautiful deſigns of his engraved by the no leſs ſkilful than diligent Marc Antonio *, and thoſe alſo in poſſeſſion of different perſons, which are almoſt innumerable; a ſtriking evidence of the fertility of his genius, in all which are admirable inventions, with all the circumſtances which I have mentioned to you. And on ſacred

* Although the preſent age cannot contend with that of Raphael and Michael Angelo in excellence of painting, Engraving, an art which approaches the neareſt to it, and perpetuates and diſſeminates the works of the beſt artiſts, has certainly received vaſt improvements within theſe very few years. The works of Marc Antonio and Auguſtin, often mentioned in this work, would gain little honour, compared with thoſe of Mr. Strange, and ſeveral other excellent engravers at London; or Bouchier at Paris. To theſe may be added, though in a different ſphere of engraving, the admirable Cavaliere Piraneſe at Rome. A late judicious writer on prints ſays: "Marc Antonio and Auguſtin of Venice are both celebrated, and have handed down to us many engravings from the works of Raphael: but their ANTIQUITY, not their MERIT, ſeems to have recommended them. Their execution is harſh and formal to the laſt degree; and if their prints give us any idea of the works of Raphael, we may well wonder, as Picart obſerves, how that maſter got his reputation." *Eſſay on Prints*, p. 79.

ſubjects, the picture of St. Cecilia, inventreſs of the organ, which is in the church of St. John of the Mountain, at Bologna, may ſuffice, and that of the * Transfiguration of Chriſt upon Mount

* This was his laſt work, and is ſaid to be all of his own hand, except ſome ſmall part which was left unfiniſhed at his death, and was compleated by Julio Romano. I. E.

Raguenet, in his *Monumens de Rome*, ſpeaking of this picture, ſays, " Il y a ceci de particulier qu'on n'y voit rien qui ſurprenne, n'ayant aucun de ces traits éblouiſſans, qui ſe font admirer au premier aſpect par tous ceux qui les regardent; mais que plus on a d'intelligence dans l'art de la peinture plus on y decouvre des beautés, qui font avouer tous les connoiſſeurs que ſet ouvrage eſt non ſeulement le chef d'œuvre de Rafael, d'Urbin, mais encore le triomphe meſme de la peinture." P. 162. But notwithſtanding the univerſal admiration of the connoiſſeurs, an Engliſh writer has been hardy enough to point out a defect. " O divine Raphael! (ſays he) forgive me if I take the liberty to ſay, I cannot approve in this particular (unity of action) of that amazing picture of the Transfiguration, where the incidental action of the man's bringing his ſon poſſeſſed with the dumb devil to the diſciples, and their not being able to caſt him out, is made at leaſt as conſpicuous and as much a principal action, as that of the Transfiguration." *Richardſon's Theory of Painting*, p. 60. Raphael ſeems to have foreſeen ſuch a critique upon his work, by his attempting to unite the two actions of his picture together, by making one of the diſciples point up to the mountain, as directing the attention of the child's mother to the way his maſter was gone.—But notwithſtanding this, it muſt be

Tabor, which is in St. Peter Montorio's church in Rome; without mentioning an infinite number

acknowleged the two parts of the picture are ſo much detached, as to deſtroy that ευσυνοπτον (as Ariſtotle calls it) that eaſineſs of ſight, that one united view and unity of action, which is as neceſſary to a perfect picture, as the ευμνημονευτον (which implies an unity of action alſo) of the ſame writer is to the perfection of the Epos. But we muſt prefer the ſublime Demoſthenes, though with many and great faults, (as Longinus teaches us) to the cold, regular, and faultleſs Hyperides.

We muſt add to the length of this note a remark, that the above is almoſt a ſingle inſtance of a want of unity in the action of Raphael's pictures.——That great maſter was in general remarkably free from this fault.——There is a noble ſimplicity in his works, ſuperior to thoſe of any other artiſt.——For inſtance, we need go no farther than the Cartoons of St. Paul at Athens, and the giving the keys. In the former, all the figures are in different gradations ſubſervient to that of St. Paul, and all join to make one perfect whole, and every one of a character ſtrongly marked and different from one another; as has been remarked by Du Bos, and the Biſhop of Glouceſter, in a note on Mr. Pope's Uſe of Riches, which well deſerves the conſideration of all who would wiſh fully to perceive the deſign and merit of the artiſt.——In the latter, the figures all tend to one point; each of the apoſtle's characters is ſtrongly marked; and every part of the picture is ſo fully united with every other part, that none could be omitted without hurting the whole; ſo great a maſter of poetry was this celebrated artiſt. But ſometimes *dormitat bonus Homerus*,——even Homer himſelf nods.

of pictures which may be ſeen throughout Italy, all beautiful, and truly divine.

FABRINI.

I HAVE, indeed, ſeen many works of Raphael in Rome and other places; and I aſſure you, I eſteem them almoſt miraculous, and for invention, equal if not ſuperior: but in deſign how can you compare him to Michael Angelo?

ARETIN.

I WILL always leave you, Fabrini, in full poſſeſſion of your own opinion, not being able to do otherwiſe, ſince reaſon has not the power of conviction to all. This ariſes either from obſtinacy, ignorance, or affection. In you, whoſe good ſenſe excludes the two former cauſes, the third takes place, which is a pardonable defect, and, as I before ſaid,

Speſſo occhio ben ſan ſa veder torto.
——often turns aſcant the niceſt eye.

But as to deſign, which is the ſecond part, ſince we muſt conſider man naked and clothed, I agree with you, that in the nude Michael Angelo is ſtupendous, truly miraculous, and more than human No maſter ever excelled him. But only

in one ſpecies, viz. a muſcular body ſtrongly marked with violent foreſhortenings and action, which ſhew every difficulty of the art, and every part of the body; in theſe he has ſuch excellence, that I dare affirm, not only no maſter can execute, but even that none can conceive any thing more perfect. But in every other ſpecies, he is not only inferior to himſelf, but even to others; becauſe he either does not know, or will not obſerve thoſe differences between ages and ſexes, which are mentioned above, and in which Raphael is ſo admirable. To conclude, whoever ſees one figure of Michael Angelo's, ſees all. But we muſt obſerve, that Michael Angelo, in the nude, has taken the more violent parts, and ſuch as are moſt ſtrongly marked, and Raphael has taken the pleaſing and graceful: whence ſome have compared Michael Angelo to Dante, and Raphael to Petrarca.

FABRINI.

Do not ſeek to bewilder me in ſuch compariſons, though they make for my cauſe; for in Dante there is wiſdom and learning, in Petrarca only elegance of ſtyle and poetical ornaments. I remember a Cordelier who preached ſome years ago at Venice, quoting frequently theſe two poets, uſed to call Dante September, and Petrarca May;

alluding to the ſeaſons, one full of fruit, the other of flowers *. But take together a nude by Michael Angelo and another by Raphael, and having fully conſidered them both, decide which of the two is the more perfect.

* Notwithſtanding Fabrini and the Cordelier's compliments to Dante, Petrarca, the elegant Petrarca will always have an hundred readers to Dante's one. One principal cauſe of this indeed is, the local and temporary ſubject of Dante's poem. The diſputes of the Guelphs and Ghibelines intereſt but in a very ſmall degree readers of the preſent age, and many of the characters and actions alluded to in the poem, are buried in oblivion. The language alſo is as different from modern Italian as Chaucer's from modern Engliſh. Some parts of the *Inferno* muſt be allowed to be truly ſublime. The entrance of the city, with the inſcription over the gate, at the beginning of the third Canto, muſt ſtrike every reader with horror, and the cruel death of Count Ugolin and his ſons, is finely adapted to affect the paſſions of pity and terror.——The introducing Virgil as a guide to Dante, ſeems as great an error againſt propriety, as any of thoſe we find the painters guilty of, and takes much from the beauty of the poem.

Petrarca is a poet of a quite different caſt, and is hardly to be compared with Dante with any propriety. In his own province he is admirable.——There is a delicacy in his poems during Laura's life that is charming, and a luxuriancy of grief in thoſe after her death, which no other author is poſſeſſed of: he allures the ſoul into his own *key*, and makes you participate exactly of his own ſenſations. The latter, I own, are to me far the more pleaſing.

ARETIN.

I ANSWER, that Raphael excelled in every kind of nude, and Michael Angelo ſucceeded only in one *; and that the nudes of Raphael excel his in promoting pleaſure. I will not ſay, what was obſerved of a fine genius, that Michael Angelo has painted only Clowns, and Raphael Gentlemen: but, as I before obſerved, Raphael ſucceeds in every part, the delicate, terrible, and expreſſive, but always with ſoft and temperate action. He was naturally fond of politeneſs and delicacy, as he was himſelf remarkably polite and gentle in his manners, inſomuch that he himſelf was not leſs beloved than his paintings were acceptable.

* "Michael Angelo has debauched the artiſts from grace. He who valued himſelf upon his being a pure intelligence, deſpiſed all that could pleaſe humanity: his exalted learning diſdained to ſtoop to tender feelings and lovely grace." —And again—"Immoderately fond of all that was extraordinary and difficult, he ſoon broke through the bounds of Antiquity, Grace, and Nature; and as he panted for occaſions of diſplaying ſkill only, he grew extravagant." Theſe remarks of Winckelman on the ſculpture of Michael Angelo, are equally applicable to his painting.——Vide *Winckelman's Painting and Sculpture of the Greeks*, p. 283.

FABRINI.

IT is not ſufficient to ſay this nude is as beautiful and perfect as that, but the aſſertion muſt be proved.

ARETIN.

ANSWER me firſt: Are the nudes of Raphael, lame, dwarfiſh, too fleſhy? Are they dry? Have they the muſcles out of their proper places, or other parts vicious?

FABRINI.

I HAVE heard it as the general opinion, that they are well painted, but that they do not contain ſo great a degree of art as thoſe of Michael Angelo.

ARETIN.

WHAT is that art?

FABRINI.

THEY have not the elegant Contours that the figures of the other have.

ARETIN.

WHAT are theſe elegant Contours?

FABRINI.

THOSE which form ſuch beautiful legs, hands, backs, breaſts, and all other parts.

ARETIN.

DOES it not then appear to you, and to the other favourers of Michael Angelo, that the nudes of Raphael have theſe parts alſo beautiful?

FABRINI.

I SAY not merely beautiful, but extremely ſo; but yet not in the perfection that the nudes of Michael Angelo have them.

ARETIN.

WHENCE do you deduce the rule for judging of this beauty?

FABRINI.

I THINK it ſhould be taken (as you have already ſaid) from life, and from the ſtatues of the antients.

ARETIN.

You confeſs then, that the nudes of Raphael have every beautiful and perfect part; for he ſeldom did any thing in which he did not imitate either the one or the other: whence we ſee, in his figures, heads, legs, turns of the body, arms, feet, and hands, that are wonderful.

FABRINI.

He did not mark the bones, muſcles, and certain little nerves and minutiæ, ſo ſtrongly as Michael Angelo has.

ARETIN.

He has marked thoſe parts ſufficiently ſtrong, which required to be ſo marked, and Michael Angelo (be it ſaid without offence) ſometimes more ſo than was proper. This is ſo clear, that there is no need to exemplify it farther. I muſt put you in mind that I have ſaid, it is of greater importance to clothe the bones with plump ſoft fleſh, than to foreſhorten the figures; and as a proof of this truth, I add, that the antients have, for the moſt part, made their figures tender, and with few parts ſtrongly marked. Yet Raphael

has not always ſtopped at delicacy: he has, as I have ſaid before, for the ſake of varying his figures, made ſome nudes ſtrongly marked as he found occaſion; as may be ſeen in his battle *, in the old man carried by his ſon, and in many others. But he was not extremely fond of this manner, becauſe he placed his principal end in pleaſing, (as really being the principal part of painting) ſeeking rather the elegant than terrible: and he acquired another, being generally called Graceful †; for

* The battle of Conſtantine againſt Maxentius, in the Hall of Conſtantine, at the Vatican, deſigned by Raphael, and painted by Julio Romano, probably the fineſt piece of painting in freſco in the world. See a Deſcription of and Remarks upon it, in *Raguenet's Monumens de Rome*, who concludes with ſaying, "there is ſcarce any work of this character, but what ſeems cold compared with this." P. 221, etc.

† It is remarkable that Apelles and Raphael, the greateſt antient and modern artiſts, were both celebrated for their excellence in giving grace to their figures. This is the laſt finiſhing ſtroke of the maſter, which meaner painters never can attain to. When we have mentioned Raphael, Corregio, and Guido, the line of graceful painters is almoſt extinct. "To grace (ſays a judicious writer) Apelles and Corregio owe immortality; but Michael Angelo was blind to it." *Winckelman's Reflections on the Painting and Sculpture of the Greeks*, p. 274.

"The laſt finiſhing and nobleſt part of beauty, (ſays the ingenious author of *Crito*) is Grace, which every body

beſides Invention, Deſign, Variety, and the effect which all his works have on the ſpectator's mind, there are found in them that which Pliny ſays characteriſed the figures of Apelles, that *venuſtas*, that *je ne ſcai quoi*, which uſes to charm ſo much in painting as well as poetry; inſomuch that it fills the mind of the ſpectator or reader with infinite delight, without our knowing what gives us pleaſure; which conſideration cauſed Petrarca (that admirable and elegant painter of the beauties and virtues of Madonna Laura) to ſing thus:

" * *E un non ſo che ne gli occhi, che in un punto*
" *Po far chiara la notte, oſcuro il giorno,*
" *E'l mel' amaro, et addolcir l'aſcentio.*"

is accuſtomed to ſpeak of, as a thing inexplicable; and in a great meaſure I believe it is ſo. We know that the ſoul is, but we ſcarce know what it is; every judge of beauty can point out Grace, but no one that I know of has ever yet fixed upon a definition of it." This admirable writer has gone the fartheſt of any in pointing out wherein grace conſiſts. What he ſays upon it is too long to be inſerted here; but the reader will find it in *Crito*, p. 29, etc. a work that merits to be written in letters of gold, and preſerved as a jewel unrivalled for its taſte and beauty.

There is alſo an Eſſay on this ſubject in Winckelman's *Painting and Sculpture of the Greeks*, and ſome remarks on it in the " Reflexions pour ſervir de notes au poeme de l'art de peindre, par M. Watelet."

* Parta prima, Sonetto 179.

A certain ſomething in her eye is ſeen,
Which cauſes night to ſhine like day ſerene,
Or veil the day, when ſhining clear and bright,
At once with all the clouds and ſhades of night,
In honey wormwoods bitter can create,
And gives to bitters all the honey's ſweet.

FABRINI.

THIS, which you call *venuſtas*, is called by the Greeks Χαρις, which I would always tranſlate by the word Grace *.

* We may obſerve, that the poets have always treated of Grace as the completion of beauty, as independent of other parts of beauty, but neceſſary to give them all their due force. Motion is alſo always included in Grace; which has induced Mr. Webb to define it, "the moſt pleaſing conceiveable action expreſſed with the utmoſt ſimplicity." Thus Milton deſcribes Eve leaving Adam with the Angel.

"With lowlineſs majeſtic from her ſeat
"And grace, that won who ſaw to wiſh her ſtay,
"Roſe ——— *Par. Loſt*, B. viii. 42.

And afterwards,

"With goddeſs-like demeanor forth ſhe went;
"Not unattended! for on her, as queen,
"A pomp of winning Graces waited ſtill.—*Id.* 59.

In the firſt line he ſeems to have remembered the "in-"ceſſu patuit Dea" of Virgil.

ARETIN.

THE great Raphael knew alſo perfectly well how to foreſhorten figures when he pleaſed. Beſides, I again repeat to you, that in all his works he had a variety ſo admirable, that no figure re-

The ſame poet alſo makes Adam ſay of his meeting Eve,

——"Behold her not far off.

"Such I ſaw her in my dream—adorn'd
"With all that Earth or Heaven could beſtow,
"To make her amiable: on ſhe came,
"——— ——— ———
"Grace was in all her ſteps, heaven in her eye,
"In every geſture dignity and love." Ver. 481.

So Muſæus, deſcribing Hero, aſcribes grace to every member; but more eſpecially that her eyes ſhot forth graces, in the following beautiful lines:

"Πολλαὶ δ'ἐν μελίων χάριτες ῥέον. Οἷδε παλαιοὶ
"Τρεῖς χάριτας ψεύσαντο πεφυκέναι· εἷς δέ τις Ἥρης,
"Ὀφθαλμὸς γελόων ἑκατὸν χαριτίσσατο θέλγει."

Arioſto ſeems to add this laſt perfection to the form of his Alcina, in the two lines following thoſe quoted by my Author:

Avea in ogni parte un laccio teſe,
O parli o rida o canti o paſſo mova.

Grace being ſo neceſſary a part of the beauty of human form, it muſt be ſo likewiſe to the perfection of the imitative art.

ſembles another, either in air or motion; ſo that there is not the leaſt ſhadow of that which is improperly called by painters "Manner," that is, bad practice, in which you conſtantly ſee forms and faces reſembling one another. And as Michael Angelo in his works always ſought after difficulty, ſo, on the contrary, Raphael ſought eaſe; a part, as I before obſerved, difficult to obtain; and he obtained it in ſuch a manner, that his works ſeem to be done without much thought, and by no means laboured; which is a mark of the greateſt perfection. So alſo among writers, the beſt in the eſteem of the learned are the eaſieſt; as Virgil and Cicero in the Roman language, and in ours Petrarca and Arioſto. As to expreſſion of the paſſions, and a power over the mind, I ſhall add nothing to what I have ſaid before, which I touched upon, only leſt you ſhould ſay that his figures failed in this part.

FABRINI.

THIS I do not deny. But what ſay you of the figures of Michael Angelo?

ARETIN.

I WILL not ſay any thing concerning them, becauſe it is a part of which all are capable of

judging; nor would I chuſe to offend you by what I ſhould ſay.

FABRINI.

PROCEED then to colouring.

ARETIN.

IT is neceſſary that we ſhould firſt conſider the man when cloathed.

FABRINI.

OF this you need not ſay any more; I know that the drapery of Raphael is more commended than that of Michael Angelo; perhaps becauſe Raphael ſtudied more of the manner of dreſſing figures, and Michael Angelo the nude.

ARETIN.

RATHER, Raphael ſtudied both one and the other, and Michael Angelo the latter only: We may therefore determine, that as to deſign they were equal, or rather that Raphael was ſuperior, as his talents were more various and univerſal; as he has better preſerved the diſtinctions of ſexes and ages; and as his pictures abound more in

grace and beauty, inſomuch that there never was any but received pleaſure from them.——As to colouring.——

FABRINI.

Thus far I agree with you; pray proceed.—

ARETIN.

In Colouring the graceful Raphael excelled all his predeceſſors in painting, whether in Oil or in Freſco; but ſtill more remarkably in the latter; inſomuch that I have heard many ſay, and I dare affirm to you, that the paintings of Raphael in Freſco exceed in Colouring the works of the beſt maſters in Oil. They are ſoft, and united with the moſt beautiful relievo, and with every perfection art can produce. Santo Zago, a painter, who himſelf was excellent, particularly in painting in Freſco; alſo ſtudious in collecting antiques, of which he has a great number, extremely fond of reading, and well verſed in hiſtory and poetry; uſed to expatiate upon Raphael's excellence in this point in all companies. I ſhall not ſpeak of Michael Angelo's Colouring, becauſe every one knows that he took little care in this article, and you give it up to me. But Raphael knew the art, by the means of colouring, to produce fleſh, dra-

pery, landſcape, and whatever elſe is objective to the art of the painter *. He alſo ſometimes painted portraits from nature; amongſt others Pope Julius the Second, Pope Leo the Tenth, and many other great perſonages, which are all eſteemed divine. He was alſo a great architect; for which reaſon, after the death of † Bramante, the building of St. Peter and the palace was deſtined to him by the ſame Pope Leo; whence we frequently ſee in his pictures buildings drawn perfectly juſt as to the architecture and perſpective. His early death ‡ was a very great loſs to painting: He left his name behind him illuſtrious throughout Europe, and lived during the few years of his life, (as I can aſſure you of my own know-

* Raphael's univerſal genius entitles him to the praiſe Pliny gives to an antient artiſt; "Docilis ac laborioſus ante omnes et in quocumque genere excellens ac ſibi æqualis." L. xxxv. c. 11. "Docile and induſtrious above all others, excellent in every part of his art, and always equal to himſelf."

† Bramente was a countryman of Raphael's, and ſomewhat related to him. It was he who propoſed to Julius the Second, to call him to Rome, to paint the chambers of the Vatican, in which other painters had already laboured, particularly Peter Perugino his maſter, ſome of whoſe pictures he preſerved out of reſpect. I. E.

‡ In 1520, aged 37, on Good Friday, his birth-day. Vide *Advocat. Dict. Hiſt.*

lege, and as Vaſari has juſtly written) not like a private man, but like a prince *, being liberal of his knowlege and fortune to ſuch ſtudents in his art as needed the aſſiſtance of either. It was univerſally believed that the Pope had intended to give him a Cardinal's Hat: For beſide all his excellence as a painter, Raphael poſſeſſed

* Vaſari (whoſe life of this aſtoniſhing painter is very well worth reading) ſays, "The kindneſs and ſweetneſs of his temper was ſuch, that if any painter, whether known to him or not, wanted his aſſiſtance in any deſign, he would leave his own work to aſſiſt him. He always kept a number of artiſts employed, aſſiſting and teaching them rather as his children than as ſcholars." He confirms what our author ſays, of the Pope's intention to make him a Cardinal, and Cardinal Bibiena's ſolicitude to have him marry his neice, to whom Raphael left a genteel fortune.——— He alſo ſays, "His death gave the greateſt concern to all the Pope's court, in which he had held the office of Chamberlain; and even the Pope himſelf was ſo much affected, as to weep bitterly. Painting itſelf may be ſaid to have died with this noble artiſt, and to have becomes blind, when his eyes were cloſed. To us it only remains to imitate the excellent method of which he has left us an example, to retain a grateful ſenſe of his virtues and our obligations, and to expreſs it in the moſt honourable manner we can. For, in truth, he brought his art, both as to invention and colouring, to the higheſt perfection; nor can one be expected to ariſe in future time, who ſhall excel him." *Vaſari vita di Raffael d'Urbino.*

every virtue, excellence of morals, and elegance of manners, that become a gentleman. Theſe excellent qualities induced the Cardinal Bibiena to preſs him, contrary to his own will, to marry his niece. Raphael delayed the time of conſummating the marriage, expecting that the Pope (who had intimated his intention to him) would make him a Cardinal. The ſame Pope had given him a little while before his death the office of Chamberlain, an appointment both of honour and profit. After all I have ſaid, you may reſt aſſured, that Raphael was not only equal, but ſuperior to Michael Angelo in painting. In Sculpture Michael Angelo ſtands alone, divine, and equal to the antients; nor in this has he need of my praiſes; nor can he be excelled by any.

FABRINI.

Your diſcourſe, my friend Aretin, has been very pleaſing to me: For the future I ſhall think as you do; for with ſuch reaſons a man cannot be deceived. But we have ſtill time to ſpare; and if you are not fatigued with ſpeaking, you might conveniently inform me of the reſpective excellencies of ſome other painters.

ARETIN.

I AM not uſed to be tired with ſo ſhort a diſcourſe; and this is a matter which I have already promiſed you; nor will I fail to mention ſome, that you may ſee that heaven has in our days been as favourable to Painting as to Literature.

I ſay, then, that LEONARDO DA VINCI was in every part equal to Michael Angelo, but had ſo elevated a genius, that he never was contented with what he had done. As he was great in every thing, ſo in painting horſes he was ſtupendous *.

* Leonardo da Vinci was ſon of Piero da Vinci, and had by nature a great inclination for painting. His father carrying ſome of his drawings to Andrea del Verrochio, this latter was aſtoniſhed at the progreſs he had made by the ſtrength of his genius alone, unaſſiſted by art, and took him under his care. He ſtudied geometry, in which he became excellent, as alſo in Sculpture, which he had applied himſelf to when a boy, forming heads of earth. He alſo made deſigns in architecture. Nature was ſo bountiful to him, according to Vaſari, that to whatſoever he turned his mind, he ſucceeded in it, and was unequalled by any of his age, for the quickneſs and the vivacity, beauty, grace, and perfection found in all his works. The gratitude of his age compared him rather too flatteringly to Apelles and Phidias, and their contemporaries. He certainly was the firſt excellent painter after the revival of the art;

GEORGIO DA CASTELFRANCO was alſo a painter in high eſtimation, but ſtill greater expectance: Some of his works in oil have ſuch vivacity and brilliancy, that there ſeem to be no ſhadows. This great man died of the plague, with no ſmall loſs to painting *.

JULIO ROMANO was a great painter, who ſhewed himſelf to have been a diſciple worthy of Raphael, not only in painting, but alſo in architecture. Theſe qualities rendered him very dear to Frederic Duke of Mantua, for whom he painted many pictures, all of which received the higheſt praiſes; he alſo ornamented Mantua with moſt beautiful buildings. He was happy in invention,

the works of Cimabue and his followers being cold and lifeleſs. In what repute he ſtood with Francis the Firſt, has been already mentioned, p. 64. He was, beſide his excellence in painting and architecture, eſteemed the beſt muſician, the beſt rider, the beſt fencer, the beſt dancer, the moſt laborious, the moſt diligent man of his age. Vide *Vaſari et Baretti Ital. Libr.* He founded the Florentine ſchool, and enriched the art more by his writings, the reſult of long ſtudy, than his pictures, which are not numerous.

* Caſtelfranco, generally called Giorgione, was contemporary in the Venetian School, to Lionardo da Vinci in the Florentine. He is principally known as having been for ſometime Titian's maſter.

a good deſigner, and his colouring moſt beautiful. But he was excelled in colouring, and in the graceful manner, by ANTONIO DA CORREGGIO *, a moſt elegant maſter. We may ſee many of his pictures in Parma of ſuch beauty, that it ſeems as if greater could not even be wiſhed. It is true, he excels more in colouring than in deſign †.

* He was not of Correggio, but of a little village near. I. E.

† It is aſtoniſhing to find a genius like that of Correggio breaking through the cloud of birth and ſituation; it ſhews that nothing can totally conceal or overcome the divine fire which is given by Nature. Correggio, the native of a little village, gave to painting a perfection to which even the immortal works of Raphael had not attained. Although naturally of a timid diſpoſition, he dared to attempt a manner totally different from all his predeceſſors; but not without being certain of the effect. He knew, he felt, that grace was intimately connected with ſenſibility of ſoul; and therefore, from his nicer perceptions of beauty in nature, he was enabled to preſent a more perfect reflection of it to the eye of the ſpectator. He underſtood and practiſed the moſt beautiful colouring, the moſt perfect *chiaro ſcuro*, imitated the ſoftneſs and elaſticity of fleſh, gave to his figures the moſt graceful attitude and agreeable *embonpoint* of any painter who ever exiſted.—We had lately the pleaſure of ſeeing a Magdalen of his exhibited to the public, of which Mr. Strange, the fortunate poſſeſſor, ſays juſtly, "No other than the pencil of Correggio could have introduced ſuch a peculiar character of beauty, blended with ſo much grace and ſweetneſs, as we ſee in this head." Indeed Correggio

But what ſhall I ſay to you of FRANCESCO PARMEGIANO? He gave a certain beauty to all his works, which enamours all who ſee them. He coloured alſo in a delicate manner, and was ſo elegant and accurate in his deſign, that the works he has left on paper aſtoniſh every ſpectator. He was extremely fond of the works and name of Raphael, and alſo died young. It was ſaid in Rome, (as Vaſari writes) that the ſoul of Raphael had entered into his body, becauſe of the conformity of their genius and cuſtoms. PARMEGIANO was unjuſtly accuſed of attending to Alchymy; for there never was a Philoſopher who deſpiſed money, and the produce of it, more than he did. BATTISTA of Parma, his diſciple, an excellent ſculptor, together with many others, teſtifies this. GIROLAMO MAZZOLA, his couſin, now walks in the ſame ſteps, in an honourable and very reſpectable manner.

FABRINI.

PARMIGIANINO alſo is, I think, very much praiſed.

may juſtly be called the painter of beauty, ſweetneſs, grace, and ſenſibility. He died of a fever, in conſequence of drinking cold water when hot with walking, aged 40, having been generally ſtreightened in his circumſtances by providing for a large family.

ARETIN.

POLIDORO * DA CARAVAGGIO was alſo a great and excellent painter;——his inventions beautiful,——an experienced and expeditious deſigner, and a great imitator of the Antique. It is true, he did not excel in colouring, and his moſt excellent works are in *chiaro ſcuro* in freſco. But what is moſt ſurpriſing is, that Polidoro was little leſs than one or two-and-twenty years of age when he began to learn the art: He ſtudied under Raphael. He alſo died very young, being killed after a terrible manner in Meſſina, in order to rob him, by a ſervant, who afterwards met with the puniſhment his crime deſerved.

FABRINI.

I BEGIN to find that Michael Angelo does not ſtand alone in painting.

* Polidoro came young from Caravaggio to Rome, at the time when the Vatican was painting by order of Leo the Tenth. He was a poor maſon, and carried the hod; but obſerving the works of the painters employed there, he fell ſo much in love with painting, and ſtudied it with ſuch ſucceſs, as to render his beautiful works celebrated throughout the world. I. E.

ARETIN.

ANDREA DEL SARTO had alſo great perfection in this art: his works were infinitely pleaſing to Francis king of France. PERINO DEL VAGA merits no ſmall praiſe. The painters have always eſteemed the works of ANTONIO DA PORDONONE, who was an experienced and expeditious maſter, and delighted in foreſhortenings and terrible figures. There are ſome excellent pictures of his in freſco in Venice; as, a Mercury in the front of the houſe del Talenti, which is well foreſhortened; a battle and a horſe, which are much commended; and a Proſerpine in the arms of Pluto, which is an elegant figure. There is alſo in the great chapel of the church of St. Roch, a picture of God the Father, with ſome angels in heaven, and alſo ſome Doctors and Evangeliſts, which gained him great reputation *. It was neceſſary he ſhould have all theſe qualities, having to con-

* The cloiſter of the convent of the Auguſtines of St. Stephen in Venice, is painted by his hand. It is ſaid, there was ſuch an emulation between Titian and him, that he always painted with a ſword by his ſide, and a ſhield near, like the bravoes of that time. I. F.

Of the painters here mentioned full accounts may be ſeen in Vaſari.

tend with Titian, to whom however he was very inferior. Nor is it any wonder; ſince in Titian alone (be it ſaid in peace with other painters) all thoſe excellencies are collected together in perfection, which are found diſperſed in many others. As for invention and deſign, none ever exceeded him: In colouring none ever was his equal. To Titian alone muſt be yielded the palm of perfect colouring, which none of the antients * could ever

* Apelles was eſteemed to excel in colouring.——He is ſaid to have uſed a warmth of colouring ſimilar (by what we may judge) to that of Titian.——The antients, if they did not excel in beautiful colouring, had a great advantage over the moderns in durability.——Plutarch, in his Life of Ariſtides, gives us an inſtance of this. After the battle of Platea, the Athenians and Lacedemonians diſputed the honour of the day; the determination was left to the Greeks, who declared the honour muſt be given to ſome third city. ——It was determined in favour of the Platæans; to which Ariſtides gave conſent, in the name of the Athenians, and Pauſanians for the Lacedemonians: "ουτω δε διαλλαγεντες ἐξειλον ογδοηκοντα ταλαντα τοῖς Πλαταιεῦσιν αφ' ὧν της Αθηνᾶς ανωκοδομησαν ἱερον ϗ τ' εκοσμησαν γραφαῖς αἱ μεχρι νυν ακμαζουσαι διαμενουσιν. So being reconciled, they ſet apart fourſcore talents (out of the ſpoils) for the Platæans, wherewith they built a temple to Minerva, and adorned it with pictures, which even to this very day retain their full luſtre." At the time of Plutarch's writing, theſe pictures were about 570 years old; and I am informed by gentlemen who have ſeen the remains of antient pictures at

obtain; or if they did, it has always been wanting in a greater or leſs degree to all the moderns: For, as I have ſaid, he equalled Nature herſelf; whence all his figures ſeem alive, and breathe. Titian has not ſhewn any vain deſire of beauty, but a propriety of colouring; no affected ornaments, but the modeſty of a maſter; no crudeneſs, but the tender fleſhineſs of nature. In his pictures the lights always contend with the ſhades, and diminiſh, and loſe, themſelves in the ſame manner as in nature.

FABRINI.

I HEAR every one make the ſame obſervation.

ARETIN.

* IT is well known too that Nature made him a painter. For being born at Cadora of honour-

Rome, that the colours are ſo fixed into the *intonacatura*, (a kind of ſtucco, upon which they are painted) as to have dyed it to a conſiderable depth, making the paintings by theſe means almoſt eternal.

* I have read ſomewhere that Titian was born in the year 1477, in a little caſtle called Pieve, dependent on Cadora, in the confines of Friuli, of honourable parents, named Vecelli; of which family was St. Titian, biſhop of Odezzo, whence I ſuppoſe he had the name of Titian.

able parents, he was ſent, when a child of nine years old, by his father to Venice, to the houſe of his father's brother, (who there attended the care of thoſe honourable offices which are always given to citizens) in order that he might be put under ſome proper maſter to ſtudy painting; his father having perceived in him, even at that tender age, ſtrong marks of genius toward the art.

FABRINI.

I AM pleaſed to hear any particular in regard to a painter ſo ſingularly excellent.

ARETIN.

HIS uncle directly carried the child to the houſe of Sebaſtian (father of the elegant Valerius) and of Francis Zuccati, (the only maſters of the art of moſaic, by them brought to that perfection in which we now ſee their beſt pictures) to learn the principles of the art. From thence he was removed to Gentil Bellin, (brother of John, but much inferior to him) who at that time was at work with his brother in the grand council-chamber. But Titian, puſhed on by Nature to greater excellence and perfection in the art, could not endure following the dry and laboured manner of Gentil, but deſigned with boldneſs and expediti-

on. Gentil on this told him, he would make no progreſs in painting, becauſe he entirely deſerted his manner.

TITIAN leaving the ignorant Gentil, applied himſelf to John Bellin; but not perfectly pleaſed with his manner, he choſe Georgio da Caſtelfranco. Deſigning and painting with Giorgione (as he was called), he became ſhortly ſo excellent in his art, that when Giorgione was painting the front of the * German Warehouſe which looks over the great Canal, that part already mentioned regarding Mercery was given to Titian, who was not yet quite twenty years of age; in which he painted Judith ſo admirably, both for deſign and colouring, that on its being opened to public view, and generally thought to be the work of Giorgione, all his friends congratulated him upon it, as far the beſt thing he ever had done. Giorgione replied with regret, that it was the work of a diſciple, who had already ſhewed himſelf greater than his maſter; and what is more, he ſtayed at

* The *Fondaco dei Tedeſchi*, or German Ware-houſe, is ſituated upon the grand Canal, near the Rialto. The façade toward the Canal was painted by Giorgione, that toward the ſtreet by Titian, who in it imitated Giorgione's manner. Vide *Foreſtier illuminato*, etc.

home ſeveral days, behaving like a madman, that ſuch a youth ſhould ſurpaſs him.

FABRINI.

I HAVE heard that Giorgione ſaid, that Titian was a painter in his mother's womb.

ARETIN.

NOT long after, he was employed to paint a picture for the high altar of the church of the Minor Friars *; in which Titian, as yet a youth, painted a virgin, in oil, aſcending to heaven among many angels that accompany her (with God the Father above between two angels). She really appears aſcending, with a face full of humility, and her drapery flowing lightly. On the ground are the Apoſtles, who by diverſe attitudes expreſs joy and wonder: They are for the moſt part larger than life. It is certain this one picture contains at once the grandeur of Michael Angelo, the pleaſing grace and *venuſtas* of Ra-

* The picture here mentioned was in Vaſari's time ſo hurt by careleſsneſs, that the figures were ſcarce diſcernible. Titian alſo painted the altar-piece of the Conception in the ſame church, and lies buried under the altar of the Crucifix.

phael, together with the proper colouring of nature. And yet this was the firſt public work that he did in oil; he did it in a very ſhort time, and was very young. With all this merit, ignorant painters, and the blind vulgar, who hitherto had ſeen nothing but the dead and cold pictures of John Bellin, Gentil, and Vivarino, which were without motion or relief, (for Giorgione had not done as yet any public work in oil, or at moſt nothing but half figures and portraits) ſaid all the ill they could of this very picture. At length, * Envy growing cool, and Truth by little and little opening their eyes, the people began to wonder at the new manner found out at Venice by Titian, and all the painters from that time ſtudied to imitate him; but being put out of their own way, found themſelves at a ſtand. And certainly it may be almoſt attributed to a miracle, that Titian, without having even ſeen the antiques at Rome, which afforded light to all the excellent painters, with only the light glimmering he had diſcovered in the works of Giorgione, ſaw and conceived the idea of perfect painting.

* It is true that this picture did not pleaſe the Friars; but the Cæſarean Ambaſſador being willing to buy it, they at length opened their eyes, and held it in higher eſteem. I. E.

FABRINI.

It is a proverb of the antient Greeks, "That it is not given to all to go to Corinth;" and you have ſaid, to paint well is given but to few.

ARETIN.

Titian had now acquired ſo great reputation by his works, that there was not a gentleman in Venice who did not endeavour to procure a portrait or ſome other picture done by him; many pictures were beſpoken of him; different churches were adorned with his works. In the church of theſe Friars a picture was done by him, at the inſtance of the * Peſaro family, for the altar (where the font of holy water is, with a little marble figure of St. John Baptiſt, done by Sanſovino), wherein he painted a Madonna ſitting with the child on her lap, gently holding up one of its legs, and reſting the other foot on one of her hands. Before her is St. Peter, of a venerable aſpect, turning toward her with one of his hands on an

* The author of the *Foreſtier illuminato*, etc. ſpeaks of the mauſoleum of this family, but ſays nothing of the picture mentioned here by Aretin; by which I ſuppoſe it has ſince been removed by the family. It was in the church when Vaſari wrote.

open book, ſupported by the other, and the keys lying at his feet. There are alſo St. Francis, and a man in armour holding a ſtandard, with the portraits of ſome of the Peſari, which appear quite like nature. Within the cloiſter of the church of St. Nicholas *, he alſo painted a picture for the great altar, wherein that Saint is the principal figure, dreſſed in a golden cope, where the luſtre and brilliancy of that metal is diſcernable, and ſeems really interwoven. On one ſide is St. Catherine, with a ſlight turn, her face and every other part truly divine; on the other a naked Sebaſtian, beautifully formed, and with a tinct of carnation ſo like to nature, that it ſeems not painted, but really alive. Pordonone going to ſee this St. Sebaſtian, ſaid, "I believe Titian has in this nude really put fleſh, not colour. There are ſome other very excellent figures at a diſtance. They all appear, as it were, intent on a virgin, who is repreſented above, together with ſome angels. Every figure ſhews a modeſty and ſanctity which is ineſtimable. Beſides which, the head of St. Nicholas is truly admirable, and full of infinite majeſty †.

* This church was burned down in the great fire which deſtroyed a large part of the City, *Anno* 1106.

† It ſeems imitated from that of Laocoon. Pouſſin, in an extacy of St. Paul, has alſo imitated the ſame head; but theſe two painters have both ſoftened the expreſſion.

FABRINI.

I HAVE frequently ſeen theſe works. They are divine, and could not have been executed by any other hand.

ARETIN.

IN the church of St. Mary the Greater he painted a little picture of St. John Baptiſt in the Deſert, of which one may ſafely believe, that there never was ſeen any thing more beautiful or great either for deſign or colouring. In St. John and St. Paul, he painted the picture of the Biſhop Peter Martyr fallen to the ground, with the aſſaſſin lifting up his arm to ſtrike him, and a Monk in flight with ſome little angels in the air, who deſcend with the crown of martyrdom. This is in a woody country, with ſeveral elder-trees; all having ſuch perfection, that it is much eaſier to envy than imitate them. The Friar ſeems to fly with a countenance full of fear; it ſeems as if one heard him cry out; his action is bold, as of one who is really frightened; his drapery is made in a manner of which we have no example. The face of St. Peter has the paleneſs uſually attendant on the faces of perſons at the approach of

death. He puts forth an arm and hand ſo well, that one may ſay, Nature is conquered by Art.

I SHALL not extend my diſcourſe ſo far as to point out to you the beauties of invention, deſign, and colouring, becauſe they are known to you and every one elſe *. While Titian was yet young, the Senate gave him an ample proviſion; and he painted in the hall I have ſo often mentioned, the hiſtory of Frederic Barbaroſſa, kiſſing the Pope's feet; and in another part of the hall a battle †, where there are many different forms of ſoldiers, horſes, and other remarkable things; and among others, a young man, who having fallen into a ditch, in getting out gains the ſhore by a ſtretch of his leg ſo natural, that the leg ſeems not to be painting but real. You may obſerve I paſs ſlightly over theſe works; becauſe only to mention the excellencies, I muſt reſt upon them a whole day. The fame of Titian was not confined within the bounds of Venice, but ſpread itſelf diffuſedly all over Italy, and made many of the principal no-

* This is the picture mentioned in the beginning of the diſcourſe. Vaſari ſays of it, "that it is the moſt compleat, moſt celebrated, moſt excellent, beſt underſtood, and beſt conducted of any picture Titian ever painted."

† Theſe pictures are burnt. There are plates of them, but the engravings are very ſcarce. I. E.

bility deſirous of having ſome of his works; among whom were Alphonſus Duke of Ferrara, Frederic Duke of Mantua, Francis Maria Duke of Urbino, and many others. Having extended to Rome, it induced Pope Leo to invite him with honourable appointments, that Rome, beſides the pictures of Raphael and M. Angelo, might have ſome of the divine works of his hand. But the great Navagero, no leſs acquainted with painting than with poetry, (particularly in Latin, in which he was ſo excellent,) foreſeeing, that in loſing him Venice would be deſpoiled of one of her greateſt ornaments, prevailed with him not to go *. His fame alſo extended into France; nor did King Francis fail to ſolicit him with high offers to come to him; but Titian would not leave Venice, whither he had come when a child, and had choſen it for his country. Of Charles the Fifth I have ſpoken to you already; ſo that I conclude, that there never was a painter who was ſo much eſteemed by princes, as Titian always was. See the force of ſupreme excellence!

* He did go to Rome, but returned from thence home to Venice after the death of Leo and Raphael, in 1520, at which time he did the picture of St. John Baptiſt, mentioned above. About the ſame time he became acquainted with Aretin.

FABRINI.

LET who will ſay to the contrary, merit never can reſt long concealed; and every man poſſeſſed of it, if he governs himſelf with prudence, is the architect of his own fortune.

ARETIN.

CERTAINLY, Fabrini, one may ſay with the greateſt truth, that there never was any painter who did greater honour to his profeſſion than Titian. For knowing his own merit, he always eſteemed his pictures of the higheſt value, not caring to paint unleſs for great perſons, and ſuch as were able to reward him properly for them. It would be too long to recount the portraits done by him, which are of ſuch excellence, that life itſelf ſcarce ſeems more alive, and all of them Kings, Emperors, Popes, Princes, or other great men. There never was a cardinal or other perſon of conſequence in Venice, that did not go to Titian's houſe to ſee his works, and ſit to him. I ſhould be too prolix, if I was to diſcourſe of his pictures, which are in the chambers of the college, and of the many others done by him for the Emperor and the King of England; as, the picture of the

Trinity, the weeping Madonna, of Titius, of Tantalus, of Syſiphus, of Andromeda, and of Adonis *, (of which engravings will be publiſhed ſoon) and of other hiſtorical and fabulous ſtories; works equally divine, whether conſidered with reſpect to deſign, colouring, or invention. But I will reſtrain and moderate myſelf in his praiſes, both as he is my friend and companion, and as he muſt be blind who cannot ſee the ſun. I muſt not omit mentioning, that Titian painted at Mantua for the Duke Frederic, the twelve Cæſars, taken partly from medals, and partly from antique marbles. They are of ſuch exquiſite perfection, that vaſt numbers go to that city only to ſee them, thinking that they ſee the Cæſars themſelves, not pictures.

FABRINI.

I KNOW well that few of the lower rank can boaſt the having any portrait or other picture done by him.

* Henry the VIIIth, for whom theſe pictures were done, invited Titian to England, as he had Holbein and other celebrated painters. The Adonis here mentioned is highly praiſed by Dolce, in a letter to M. Aleſſ. Contarini, which we find in the *Raccolta di Lettere ſulla Pittura Scultura ed Architettura*, Vol. 3. p. 257. from which it ſeems, as if Titian was particularly careful in the pictures he did for Henry.

ARETIN.

Our Titian is, then, in painting divine and unequalled; nor ought Apelles himſelf, were he alive, to diſdain to do him honour *. But beſides his wonderful excellence in painting, he has many other qualities worthy of the higheſt praiſes. In the firſt place, he is extremely modeſt, never wounding invidiouſly any painter's character, but ſpeaks honourably of every one who deſerves it. He alſo is a moſt elegant ſpeaker; of a moſt perfect genius and judgment in all things; of a gentle and placid temper; affable; of the moſt delicate manners; inſomuch that whoever once ſpeaks to him muſt always love him.

FABRINI.

All this is perfectly true; and as I think nothing more remains for you to ſay on this ſubject, we may conclude, that although there are at preſent many excellent painters, thoſe three hold the firſt rank, Michael Angelo, Raphael, and Titian.

* An honour that great painter never refuſed to merit; witneſs his treatment of Protogenes, whoſe great excellence not being known to his countrymen, Apelles opened their eyes, by offering him the immenſe price of fifty talents for every one of his pictures.

ARETIN.

It is ſo, with the diſtinctions which I have mentioned before. At preſent, I fear that painting is loſing itſelf again, as we do not ſee any young artiſt that gives hopes of arriving at any great degree of excellence. Thoſe who might by diligence become celebrated, overcome by avarice, beſtow little or no labour on their works. Baptiſta Franco, the Venetian, is not guilty of this fault; he ſtudies with all ſolicitude, both in painting and deſigning, to honour Venice, and to acquire perpetual fame to himſelf; whence he is a much commended maſter, both in painting and deſign. But do you remember, for the future, leaving aſide all affection, to be a more equitable judge.

THE END.

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